SEE
FOLLOWING
NOTE

VOIR
NOTE
CI-APRÈS

THE FOLLOWING PAGES HAVE BEEN

OMITTED FROM THIS FICHE BECAUSE

OF POOR REPRODUCTIVE QUALITY:

Chap. 3 (coding sheets)
Chap 3 (section a)

LES PAGES SUIVANTE ONT ÉTÉ OMISES

DE CETTE FICHE ÉTANT DONNÉ LEUR

PIÈTRE QUALITÉ DE REPRODUCTION:

PERFORMANCE PROGRAMMING IN THE CANADIAN TV– BROADCASTING SYSTEM

Prepared for
The Task Force on
Broadcasting Policy

Peter A. Bruck
Will Straw
Dennis O'Sullivan
Jay Weston

with the help of
Robert Hargadon
Patricia Bennett
Miriam Rautiainen
Dan Lett

The Centre for Communication
Culture and Society
Carleton University

PETER A. BRUCK is assistant professor in the mass communication program at Carleton and director of the Centre for Communication Culture and Society.

WILL STRAW is assistant professor in the film studies department at Carleton and a member of the Centre for Communication, Culture and Society.

DENIS O'SULLIVAN is completing his doctoral studies in literature comparee at the Universite de Montreal.

JAY WESTON is associate professor in the mass communication program at Carleton and Associate Director-Mass Communication of the Carleton School of Journalism. He is the Centre's specialist on quantitative methods and computer application.

Patricia Bennett is a research assistant with the Centre for Communication, Culture and Society.

Miriam Rautiainen is an administrative and research assistant with the Centre for Communication, Culture and Society.

Rob Hargadon is completing his honours studies in mass communication at Carleton.

Dan Lett is the publication manager of the Centre for Communication, Culture and Society, and is completing his journalism studies at Carleton.

Laurel K. O'Connor and Kathryn A. Sprackin provided additional assistance in the production of the report.

TABLE OF CONTENTS

Chapter 1
INTRODUCTION

TERMS OF CONTRACT

RESEARCH BACKGROUND

Chapter 2

THE SYSTEMIC CONTEXT FOR
PERFORMANCE PROGRAMMING

Chapter 3

CANADIAN PERFORMANCE PROGRAMMING:
THE QUANTITATIVE ASSESSMENT

1. Introduction
   a) The definition of Canadian Performance Programming
   b) Coding instrument and procedures

2. Statistical Description of Performance Programming by Broadcaster in terms of Hours, Number of Programs, Original and Repeat Showing, and Season

3. Format and Genre of Performance Programming by Broadcaster

4. Program Language of Performance Programming by Format and Genre

5. Scheduling of Performance Programming according to Time Period within Broadcast Day by Broadcaster

6. Production Arrangement by Broadcaster

7. Pre-broadcast Distribution by Program Format

8. Principal Site of Production of Programs by Broadcaster

9. Headquater location of Production Companies by Broadcaster

10. Listing of all Production Companies cross-tabulated with Broadcaster

Chapter 4

CANADIAN PERFORMANCE PROGRAMMING:
PROGRAM PROFILES AND DESCRIPTIONS

Chapter 5

INVENTORIES

1. List of all Canadian Performance Programs broadcast in 1984
   a) CBC
   b) CTV
   c) Global
   d) TVOntario
   e) Tele Metropole
   f) Radio Canada
   g) Radio Quebec

2. Listing of Production Companies having produced Canadian Performance Programming broadcast in 1984

3. Listing of Funding Companies involved in Canadian Performance Programming broadcast in 1984

4. Canadian Performance Programming on PAY TV
   a) First Choice/Superchannel
   b) Super Ecran
   c) MuchMusic

Chapter 6

CONCLUSIONS

Chapter 1

INTRODUCTION

INTRODUCTION

The research report you are reading is the result of six weeks of intensive work in order to provide the Task Force on Broadcasting Policy with an inventory and profile of what we have come to define performance programming. Six weeks is barely enough time to collect all the source materials necessary for a study, and we want to thank all people who have helped us by providing access to their files, doing research for us, or organizing tapes or computer printouts. We acknowledge their contribution and mention their names earlier in this report. Due to the time constraints placed on us by the terms of the contract, we had to put sometimes impossible demands on them, and be impatient with what in other circumstances would have been most expedient responses to our requests. We offer our apologies to them.

The short time provided by the terms of the contract has also had an effect on the content of the report. We will identify in the appropriate places how the limitations of time turn into limitations of scope, generalizations and validity of data and conclusions. We stand by our findings only insofar as these

qualifiers are taken into account.

The study gives, however, a valid and comprehensive picture of Canadian performance programming broadcast on the Canadian TV system. Performance programming is defined in the contract of this project as to include what is generally categorized under drama, variety, arts and documentary programming. We shall discuss the question of definition in greater detail later on.

Among all the performance programming broadcast, we are only interested here in the programs which are listed in the CRTC master program logs as Canadian. The logs are submitted to the regulatory commission by the broadcasters, and are available as public records.

On the English side, the study covers the Canadian Broadcasting Corporation (CBC), CTV, Global TV, and TVOntario; on the French side of the broadcasting system the study includes Radio Canada (RC), TVA, and Radio Quebec (RQ). French and English pay television services are covered only insofar as master lists of their Canadian programs broadcast in 1984 are provided. Information on these programs was too scanty or just simply not forthcoming for any detailed description or analysis.

This study is set out in three parts. The first part provides a context for the reading of the later findings. In order to understand the significance of the results of this project, performance programming has to be shown in relation to other

types of programming. In addition, Canadian performance programming has to be numerically set against foreign produced programming, and the work by the seven broadcasters defined as Canadian networks has to be made comparable to what American networks put on the air or pump through cable. This contextualization is accomplished in chapter two using the findings and diagrams provided by the CBC research department in an earlier submission to the Task Force. They are included here only as an aid to the reader and their source is fully acknowledged.

The second part of this report consists of a quantitative inventory and description of the entire corpus of Canadian performance programming broadcast by the seven Canadian networks, and as such are registered with the CRTC by means of program logs for the calendar year 1984. On the basis of these logs a master list of Canadian programs was established (see Chapter 5). A coding sheet was developed and used to obtain information relating to the identification of the programs, their length, frequency and scheduling, and their funding, production, costs, and ratings (a copy of the coding sheet is provided in Chapter 3). These data were collected from the CRTC files, from the DOC, from CBC Research on the basis of information provided from A.C. Nielsen, and from NFB and Telefilm Canada documentation. Most importantly, information was provided from the broadcasting companies themselves. The different sources were checked against

each other, but there was no time to double-check any single source. The limitation of sources and information is discussed in detail below. The data were computerized and used to create 26 quantitative descriptors. On the basis of these, we are able to provide a comprehensive description of the corpus of Canadian performance programming. This description yields a number of results which run counter to some intuitive knowledge about Canadian broadcasting and also to some claims by broadcasters, politicians, or lobby groups.

The quantitative descriptors and the tables, charts, and diagrams which we have drawn with their help, tell, however, only a small part of the story. They provide what are generally considered the hard and indisputable data, but they ignore the specificity and individual character of each program, its artistic composition, cultural texture and idiom. Yet, it is these aspects which make the programs interesting in the first place. In order to make these aspects accessible to the Task Force and its policy mandate, we have drawn from the total corpus of 365 programs an exemplary sample of 45. Each program in this sample was viewed by one of us. We then wrote a program profile which will provide the reader with a sophisticated tool to make the textual complexity of the TV program accessible for a differentiated and thus all the more valid assessment in terms of the policy imperatives chosen by the Task Force. The sophistication of the program profiles, their comparative value and methodological

soundness depends to a large degree on a special Cultural Markers Coding system which we have developed. This coding system went through six revisions, and we hope that with some more work it can be made into a most reliable research instrument regarding the cultural character of television programming.

In our last chapter we draw together the results without drawing narrow conclusions. The findings of this study can be made to speak to quite conflicting policy objectives. It is the job of the Task Force to make the right choices.

TERMS OF CONTRACT

Agreement between the Task Force on Broadcasting Policy and the Centre for Communication, Culture and Society

For research and Profile of English and French Language Canadian performance programming.

Work to be done

As part of the research program of the Task Force on Broadcasting Policy a series of studies of television programming is being undertaken. This particular study will focus on performance programming, which will be defined to include drama, variety, arts and documentary programming.

Objectives and Scope of Study

The purpose of the study is to provide a profile of the Canadian performance programming available on public and private television networks (specifically on CBC, CTV, Global, Radio-Canada, TVA, Radio-Quebec, TV Ontario and, where applicable, other provincial services). The study will indicate how much of each category and sub-category of programming (e.g. drama, sit-com) is available on each service; will identify information concerning the source of each program or series (e.g. in-house vs. independent, co-production, etc); the production elements (nationality of writer, lead performers, director, etc.); and scheduling information. Since the vast majority of Canadian performance programming is scheduled on the networks, this study will provide a profile of virtually all of the Canadian performance programming available to Canadian viewers. In addition, an inventory of Canadian performance programming carried on the French and English Canadian pay television services will be provided.

Methodology

The time period covered will be all of 1984, with each season's schedule being examined. A complete inventory of the Canadian performance programming offered by each network will be provided, as well as an indication of the percentage of time in each category accounted for by Canadian programs.

The categories and sub-categories used will be those of BBM. The reason for using these categories is that broadcasters are already familiar with them.

As part of the inventory of programming, factual descriptive material will be provided for each program series, as indicated above (i.e. source, production elements, etc.). In addition, scheduling information will be provided, indicating both the time of year and time of day each program was exhibited, as well as whether, in each case, this represented the original or a repeat showing.

Finally, for a sample of the programs on each network, tapes will be screened and an analysis and characterization of the nature of the programming will be provided.

RESEARCH BACKGROUND: ISSUES CONCERNING CANADIAN PERFORMANCE PROGRAMMING

This chapter seeks to summarize certain of the central issues surrounding the question of Canadian content within television programming, and to lay out some of the parameters within which this discussion has taken place. Some of the policy questions discussed here fall outside the specific mandate of the project, but are essential to understanding the way in which questions of Canadian content have been treated within policy discourse.

1.

In debates over actual or desired programming on Canadian television, analysts and policy-makers have traditionally addressed two perceived failures of current market conditions or public policy:

a) a failure to produce programming addressing, embodying or mirroring something defined variously as a Canadian identity, Canadian experience or the concerns of Canadians;

b) a failure to ensure employment for Canadian production personnel within an industry which is both active and stable.

Ad a) Examples of policy directed at (a) exclusively would include the agreement with American motion picture producers in the 1940's guaranteeing access to Canadian cinemas in return for

the inclusion within American films of references to Canadian culture and geography. More recently, this failure is seen in the perceived absence, within Canadian produced films, of specifically Canadian "cultural markers"; that is, elements of theme, locale and character which are specifically and obviously Canadian.

The call for a greater presence within Canadian programming of "cultural markers" may be based on two arguments;

-that such markers will make Canadians accept their situation as a viable backdrop for programs and theatrical films, and therefore, in the long run, and indirectly, contribute to creating an audience for Canadian programs and films;

-that these markers, in a more direct and immediate way present Canadians with their own realities and lead or encourage them to understand these realities.

-that these markers relate directly to some definable Canadian identity which is distinct from an American identity in terms of values, social norms and behaviour.

-that the presence of these markers is thus linked to the survival of a distinct Canadian culture. This position has to answer a number of non-significant problems.

Evident in the example of American films of the 1940's, is that to see problems of Canadian content in terms of references to

Canadian locales or other cultural features may result in a situation where such references are at best, of negligable cultural value, and at worst, a reinforcement of existing stereotypes and cliches.

Ad b) Examples of policy directed at (b) include the Capital Cost Allowance for investment in feature films. It is rarely the case, however, that policy designed to stimulate investment in the production industry does not carry with it some anticipation of a "spill-over" from such production into the development of national cultural forms. The usual failure of this "spill-over" to occur suggests that policy of this kind is not in itself sufficient to meet the objectives of the Broadcasting Act relating to the Canadian character of programming.

II.

In debates over the sort of Canadian programming which public policy should encourage, the following positions have been argued most frequently:

a) that there are certain intrinsic attributes of a Canadian identity which policy-makers should isolate and incorporate into programming policy;

Writing on the Canadian cinema, in particular, has sought of isolate and describe these attributes. The problem here is that these qualities (eg. "a pre-occupation with loser figures") may

be highly speculative, inappropriate to the language of policy formulation, simply undesirable, or linked too closely to the pre-occupations of a metropolitan cultural elite.

An argument supplementary to this one has it that isolating intrinsically Canadian cultural features will provide Canadian programming with a "hook" with which it may seek success in the world marketplace for television programming or feature films--the British television drama and Australian feature film are held up in such arguments as examples of the success of such a strategy.

b)that there is a cultural, ethnic, linguistic or regional diversity within Canadian culture to which Canadian programming in its entirety should be in some way homologous. In other words, the range of concerns of this programming should coincide, to as great an extent as possible, with the range of cultural identities found in Canada.

This argument has the advantage of not being dependent upon a unitary conception of Canadian culture. It may, as well, lead to practical and politically defensible program production policies, inasmuch as the question of diversity may be defined as a question of inputs into production by representatives of various cultural entities.

The weaknesses of this argument lie in its conception of television programming almost exclusively in terms of special

interests, even if it is felt that the ideal effect of such programming would be to bring instances of cultural diversity to a general audience. It may therefore encourage the abdication of Canadian television from the struggle for the mass audience. As well, it may be an argument best directed at policy governing local (ie. non-network) programming.

c) that programming policy should, at any given moment, respond to the perceived absences in existing programming. This might be called a "compensatory" conception of Canadian programming, inasmuch as it sees policy as making up for the failures of existing market and regulatory conditions. The resultant broadcasting structure would be one in which Canadian private and available American networks functioned as do the three commercial American networks within the U.S., with a public broadcasting component analogous to the American PBS. Proposals for a second CBC network have perhaps most closely approximated elements of this model. It is often linked to proposals for a cross-subsidization of Canadian "cultural" programming through a surtax on cable subscriptions or other forms of revenue.

Opponents of models of this kind often argue that it would lead to a separation between a "popular" television which is largely American- produced and commercial, and an official "cultural" television which is Canadian-produced and characterized by the twin extremes of folkloric and elitist cultural forms, (ie., those traditionally requiring public subsidization.) It is thus

seen as another example of public policy conceding defeat in competition for the mass or general audience.

III.

It is generally recognized that broadcast programming policy must increasingly address the question of the inter-relationship between various cultural industries, and especially the problem of the various "windows" through which programs are shown (cinemas, Pay-TV, networks etc.)

Three developments may be seen to have made this question central to policy discussion:

a) The emergence of new technologies and services, such as cable and pay-tv, and resulting proliferation of methods of program distribution;

b) The impact of fiscal crises on institutions such as the NFB and CBC, and calls for a greater attention to marketplace conditions and possibilities for new inter-institutional arrangements at both the pre-production and distribution stages of television program production;

c) The increased links between different branches of the cultural industries, evident in the following developments: --the use of one media to expose the product of another (eg.,videoclips) --the use of pre-sales to broadcasters as a source of production money for feature film producers --the increased frequency of

cross-media tie-ins as a form of mutual promotion across the cultural industries (eg., simultaneous release of film, paperback novel and soundtrack album).

In the U.S., where these developments are most advanced, they result either from horizontal integration within the cultural industries, or one-time arrangements between distinct corporate entities for particular promotional or financing purposes. In Canada, innovations such as CBC Enterprises' marketing of videocassettes are evidence of tendencies of this sort. IV.

This project is situated in these debates. It cannot answer to all the issues raised, but it will ground some of the arguments empirically while advancing others methodologically. We take two steps: first, we look at Canadian programming how it organizes itself in terms of production format and artistic genre , which network broadcasts what, and who and how is producing what. On the basis of these data the desirability or undesirability of the work of different policies and broadcasters can be determined. Canadian programming can be shown to have quantitatively a distinctive face, and this varies considerably by network.

We elaborate on this connection in our second step when we look at the individual programs. We will establish program profiles in order to link the quantitative data to the presence or absence of cultural markers. We will use a close textual description which will start out with production background data, move to a

description of how each program is constructed, how it is distinct from others of the same format or genre, and how it is culturally effective within the present Canadian context. This particular reading of the television programs classified as Canadian depends on a sophisticate textual analysis. Its strength lies in the fact that this analysis can be linked to the institutional arrangements, organisational features, and financial structuration of their production and distribution. The point then is that we succeed or fail in this project depending on our ability to show that Canadian programming is a highly differentiated body of cultural products using a wide range of cultural markers, and that this body is distinctly structured according to networks. This goes so far that similar cultural markers can be used for quite different plays.

Policy can be effective vis-a-vis such cultural production if it takes these determinations into account.

Chapter 2

THE SYSTEMIC CONTEXT FOR PERFORMANCE PROGRAMMING

THE SYSTEMIC CONTEXT FOR PERFORMANCE PROGRAMMING

The findings of this study have to be placed into the context of the entire Canadian broadcasting system and the audience viewing habits of Canadians.

This study deals only with a fraction of programming available to Canadians, both in terms of type and in terms of source. In addition, availability of programming has to be kept analytically apart from actual programming watched by the audience.

The following chapter summerizes those parts of an earlier study done by CBC research for the Taskforce which are relevant to the findings from our research and help to place these findings into a systemic context.

This study on performance programming looks only at a sub-set of all programming available and watched.

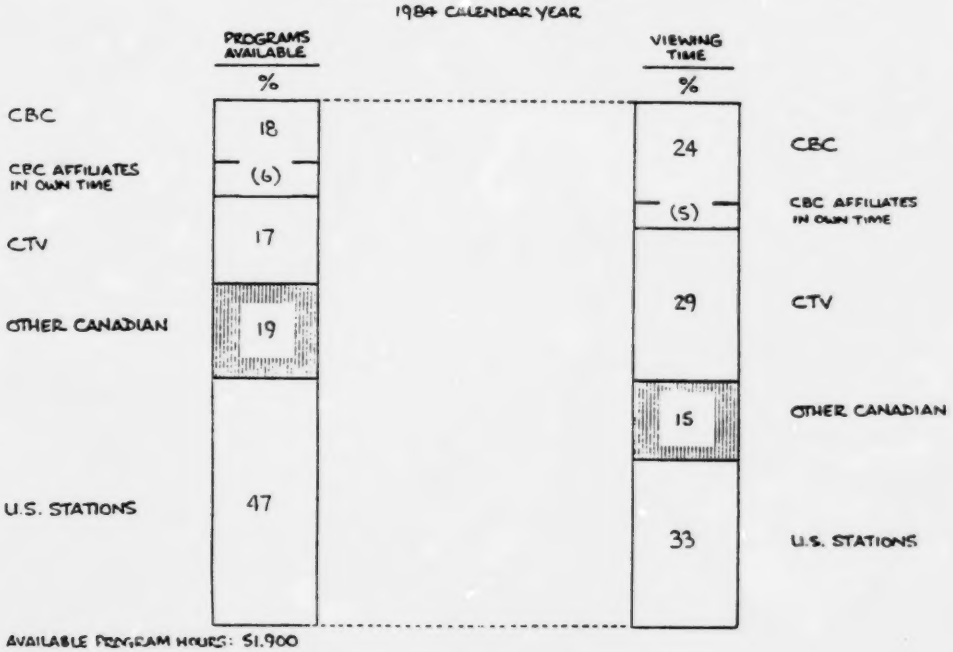
Firstly, it looks only at the programming broadcast by Canadian networks. The two diagrams below show English Canadian stations to make available 53% of programs and being watched 67% of total viewing time. The respective figures for French stations are 67% and 95%. It has to be further noted that the definition of stations is larger than networks and also includes broadcasters like CITY and others not included in this study.

ENGLISH TV

THE AVAILABILITY AND TIME SPENT VIEWING VARIOUS GROUPS OF STATIONS

MONDAY - SUNDAY, 6:00 AM - 2:00 AM

1984 CALENDAR YEAR



AVAILABLE PROGRAM HOURS: 51,900

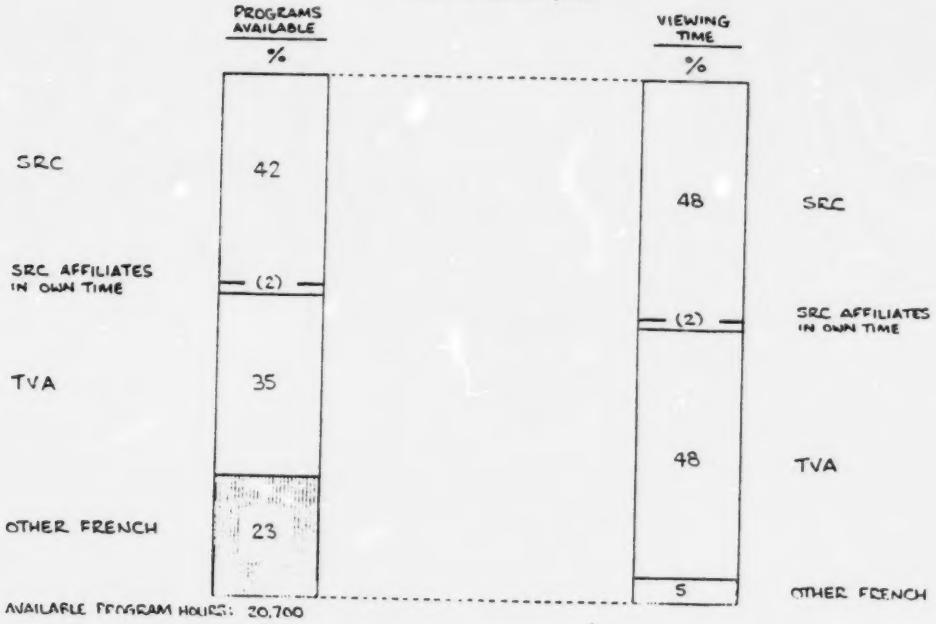
SOURCE: CBC RESEARCH (A.C. NIELSEN)

FRENCH TV

THE AVAILABILITY AND TIME SPENT VIEWING VARIOUS GROUPS OF STATIONS

MONDAY - SUNDAY, 6:00 AM - 2:00 AM

1984 CALENDAR YEAR



AVAILABLE PROGRAM HOURS: 20,700

SOURCE: CRC RESEARCH (A C NIELSEN)

This project deals only with programming defined by the CRTC as Canadian. Only 28 % of the programming on English -language television is, thus, part of the corpus of this study. This programming accounts only for 29 % of total watching time. Canadian networks have a varying share of this audience in relation to the percentage of prgramming they make available. CBC and CTV have a proportionately larger share of the audience.

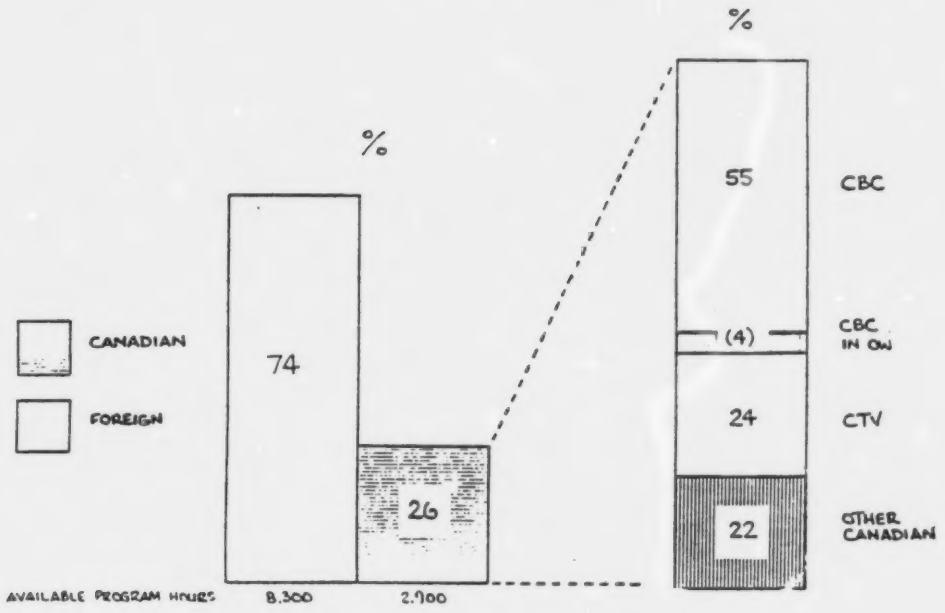
THE AVAILABILITY OF CANADIAN AND FOREIGN PROGRAMS
ON ENGLISH - LANGUAGE TELEVISION
MONDAY - SUNDAY, 6:00AM - 2:00AM
1984 CALENDAR YEAR

THE TIME SPENT VIEWING CANADIAN AND FOREIGN PROGRAMS
ON ENGLISH LANGUAGE TELEVISION
MONDAY - SUNDAY, 6:00AM - 2:00AM
1984 CALENDAR YEAR

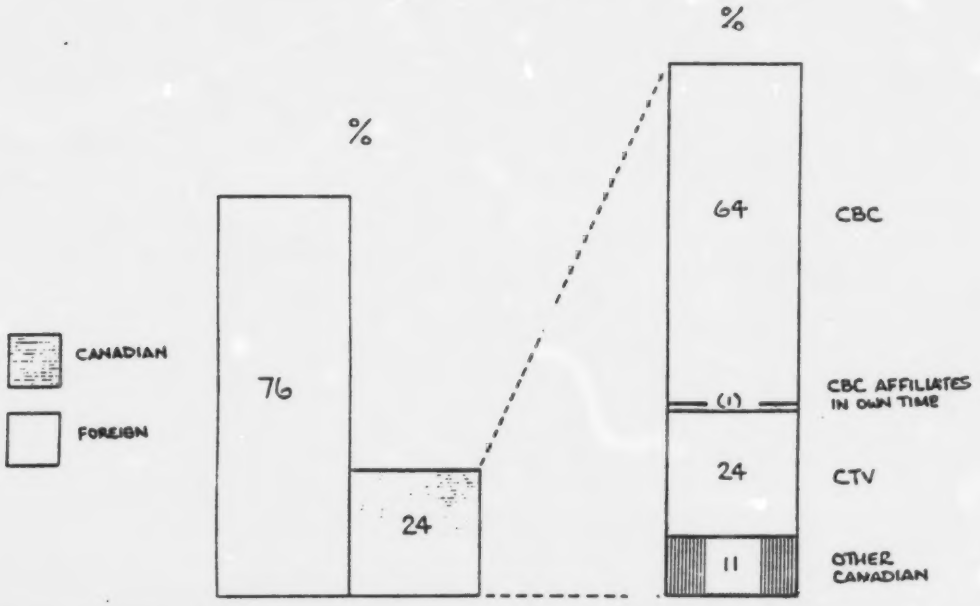
SOURCE CBC RESEARCH (A.C. NIELSEN)

If one looks at prime time, however, the share of Canadian programming shrinks even further, with the actual time watched still smaller. The eminence of the CBC network is obvious.

THE AVAILABILITY OF CANADIAN AND FOREIGN PROGRAMS
ON ENGLISH-LANGUAGE TELEVISION
MONDAY - SUNDAY, 7:00 PM - 11:00 PM
1984 CALENDAR YEAR



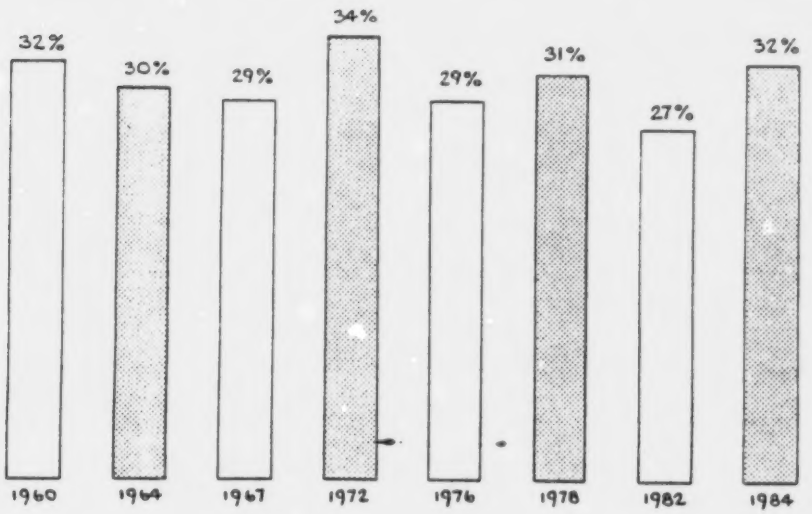
THE TIME SPENT VIEWING CANADIAN AND FOREIGN PROGRAMS
ON ENGLISH-LANGUAGE TELEVISION
MONDAY - SUNDAY, 7:00 PM - 11:00 PM
1984 CALENDAR YEAR



If one takes an enlarged definition of prime time and includes the supper hour as well as the late evening viewing hour and does a longitudinal analysis, it can be shown that the viewing behaviour of the English-Canadian public has not changed much over the last 25 years when it comes to the proportion of Canadian programs watched.

VIEWING SHARE TO CANADIAN PROGRAMS
ON ENGLISH TELEVISION (ALL STATIONS)

6:00 PM - MIDNIGHT

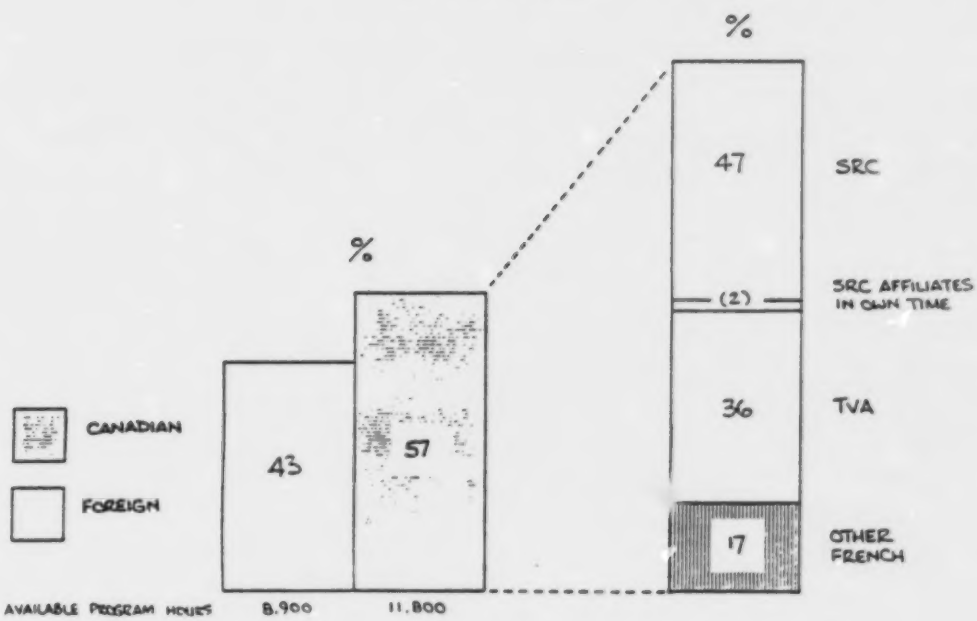


SOURCE: CBC RESEARCH

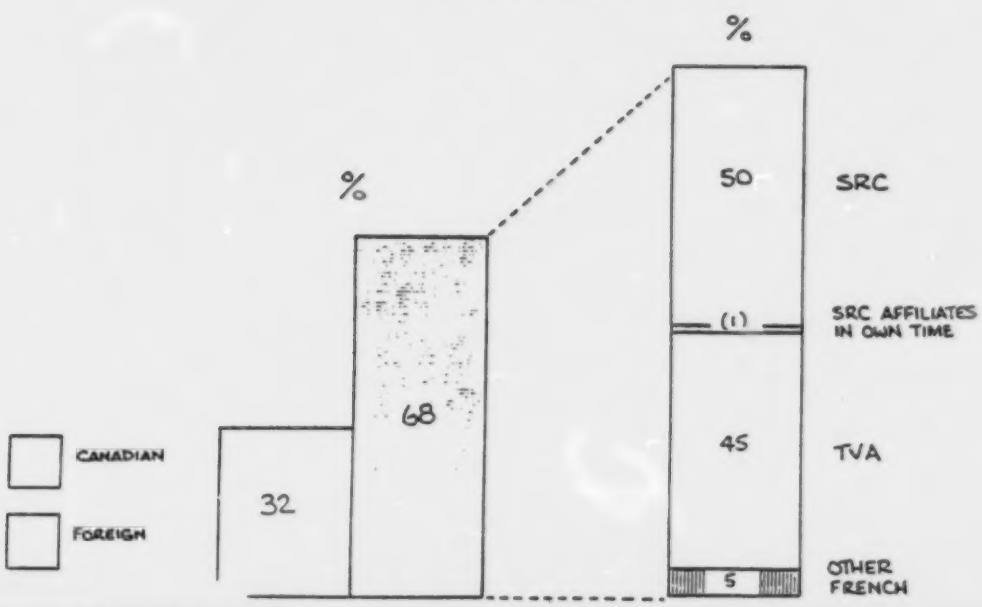
(NOTE THAT HISTORICAL DATA ARE MORE LIMITED THAN CURRENT AUDIENCE DATA AND RESULTS NEED QUALIFICATION.)

As is well known, the story is quite different for French Canadian programming. There is a higher availability of Canadian programs and these programs are significantly more watched.

THE AVAILABILITY OF CANADIAN AND FOREIGN PROGRAMS
ON FRENCH-LANGUAGE TELEVISION
MONDAY-SUNDAY, 6:00AM - 2:00AM
1984 CALENDAR YEAR

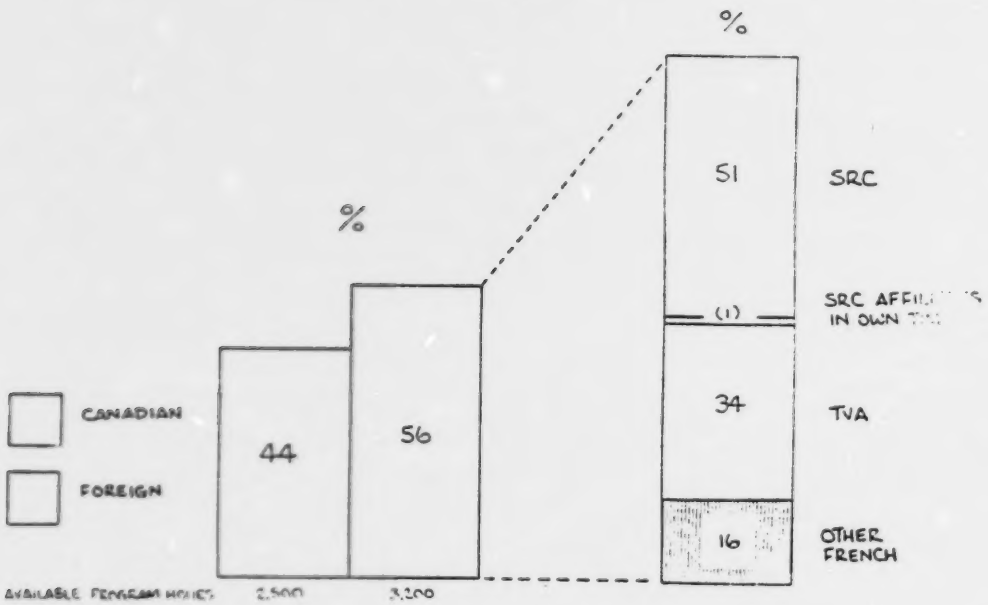


THE TIME SPENT VIEWING CANADIAN AND FOREIGN PROGRAMS
ON FRENCH-LANGUAGE TELEVISION
MONDAY-SUNDAY, 6:00AM - 2:00AM
1984 CALENDAR YEAR

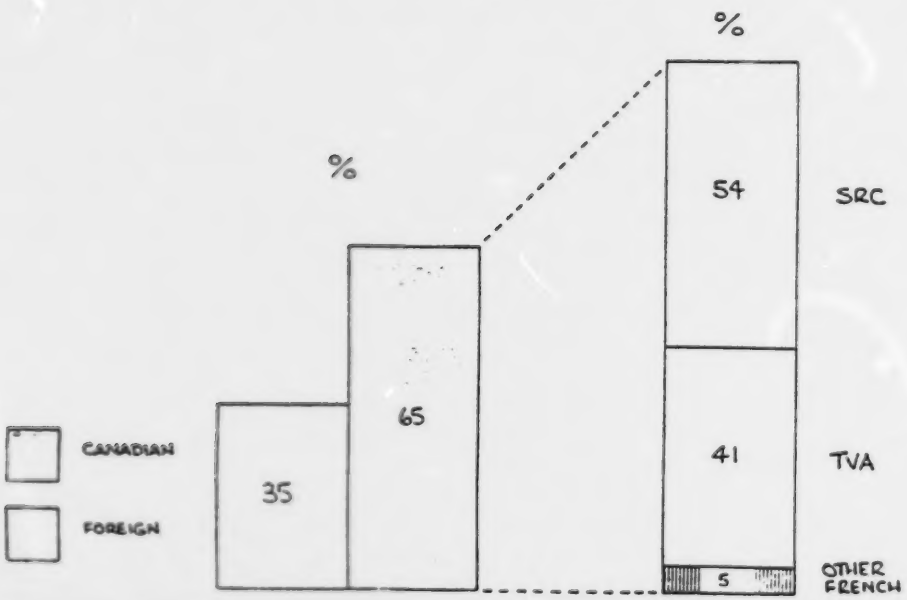


The percentage figures are equally significant for prime time. Unlike for English programming they do not decline in a significant way.

THE AVAILABILITY OF CANADIAN AND FOREIGN PROGRAMS
ON FRENCH-LANGUAGE TELEVISION
MONDAY - SUNDAY, 7:00 PM - 11:00PM
1984 CALENDAR YEAR



THE TIME SPENT VIEWING CANADIAN AND FOREIGN PROGRAMS
ON FRENCH-LANGUAGE TELEVISION
MONDAY - SUNDAY, 7:00 PM - 11:00 PM
1984 CALENDAR YEAR



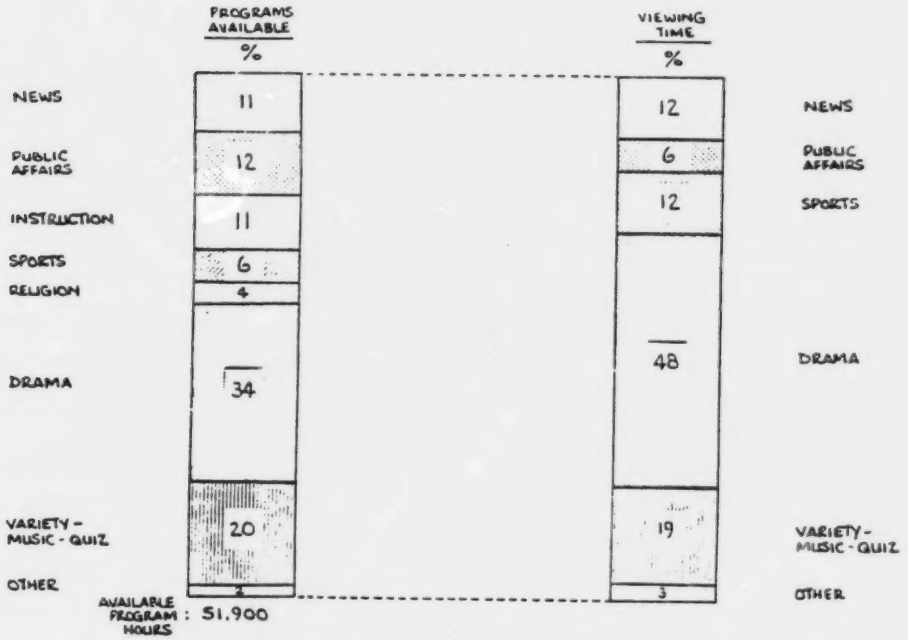
This study deals with a portion of total programming defined as performance programs. The definition of performance program used overlaps with what is called 'drama' and 'music-variety-quiz' in the diagrams below. 54 % of programs available fall into these catergories, and 67 % of total viewing time is spent on them when one looks at English TV. For French TV the figures are 50% and 57%, indicating a significant cultural difference in terms of what types of programs are made available and watched.

ENGLISH TV

THE AVAILABILITY AND VIEWING TIME SPENT WITH VARIOUS TYPES OF PROGRAMS

MONDAY - SUNDAY, 6:00 AM - 2:00 AM

1984 CALENDAR YEAR



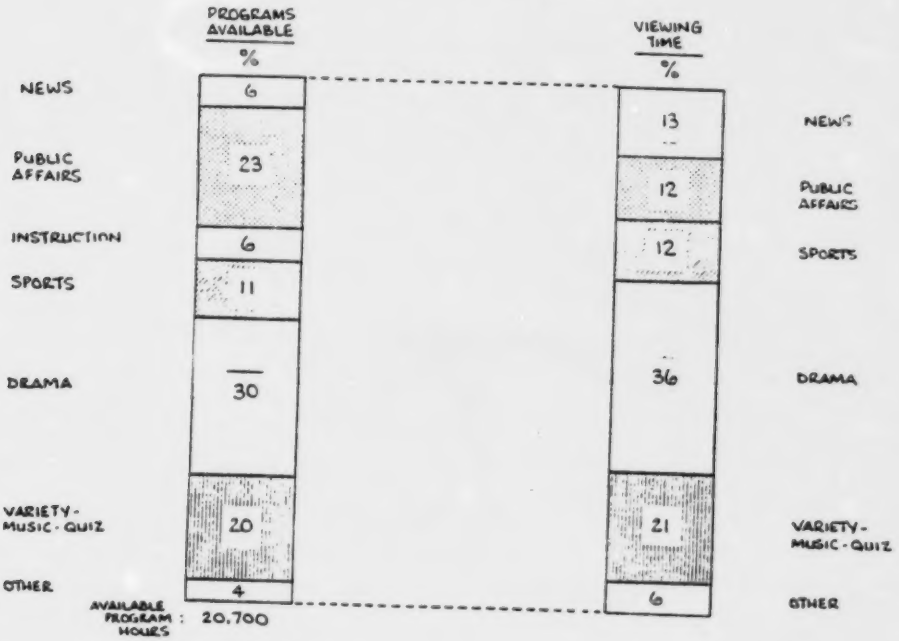
SOURCE : CBC RESEARCH (A.C. NIELSEN)

FRENCH TV

THE AVAILABILITY AND VIEWING TIME SPENT WITH VARIOUS TYPES OF PROGRAMS

MONDAY - SUNDAY, 6:00 AM - 2:00 AM

1984 CALENDAR YEAR

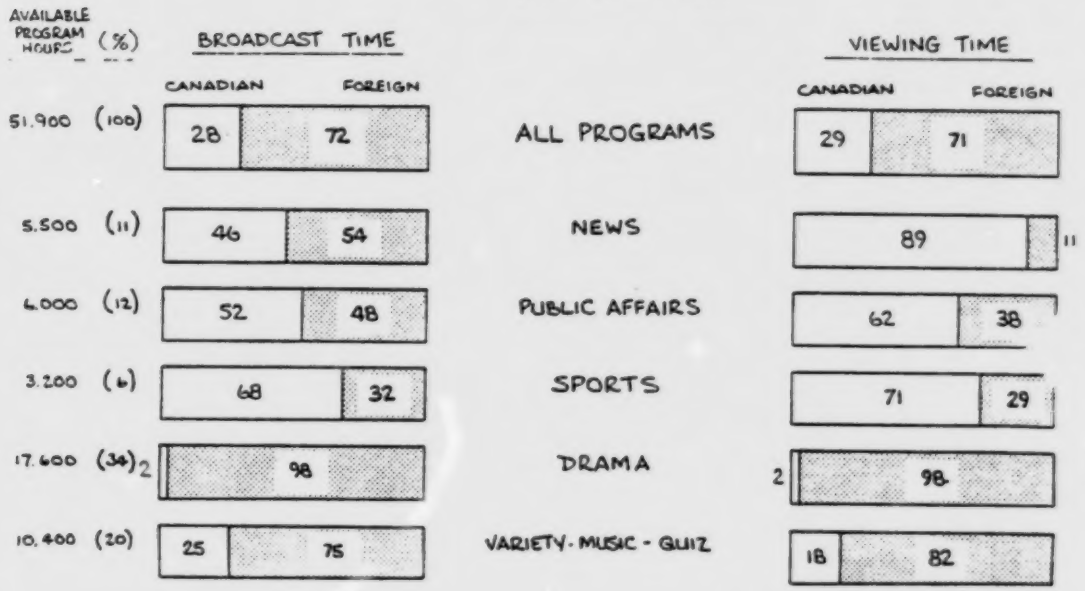


SOURCE CRC RESEARCH (A.C NIELSEN)

While drama and music-variety-quiz, in short performance programming, make up the majority of programs and of total time watched, they are also the types of programs with the least Canadian content. An exception has to be made, though, for French music-variety-quiz.

ENGLISH - TV

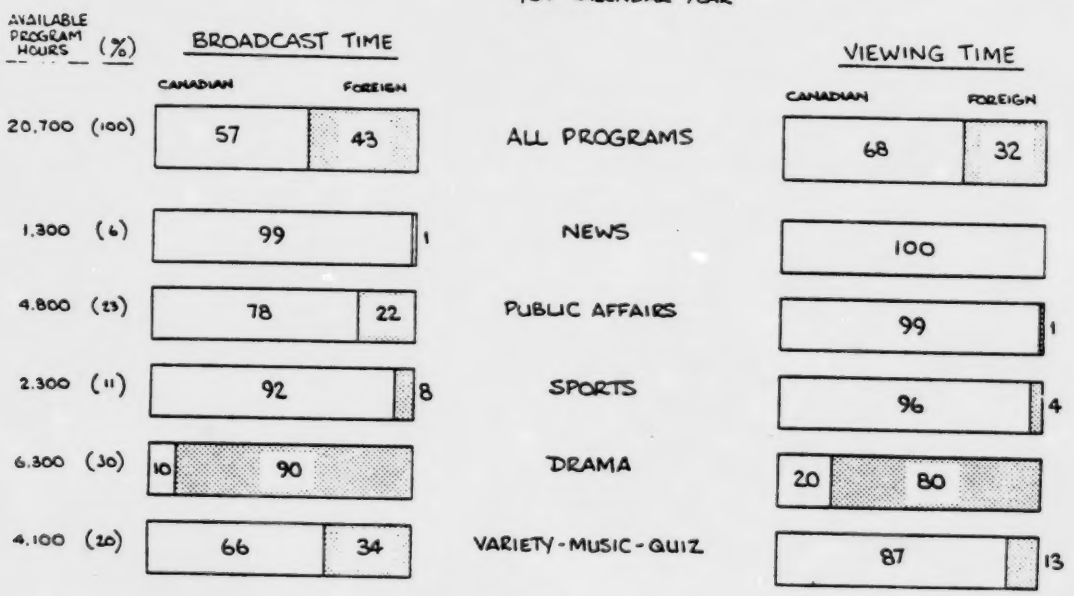
PROPORTIONS OF BROADCAST TIME AND VIEWING TIME
TO VARIOUS TYPES OF CANADIAN/ FOREIGN PROGRAMMING
MONDAY - SUNDAY, 6:00 AM - 2:00PM
1984 CALENDAR YEAR



SOURCE : CBC RESEARCH (A.C. NIELSEN)

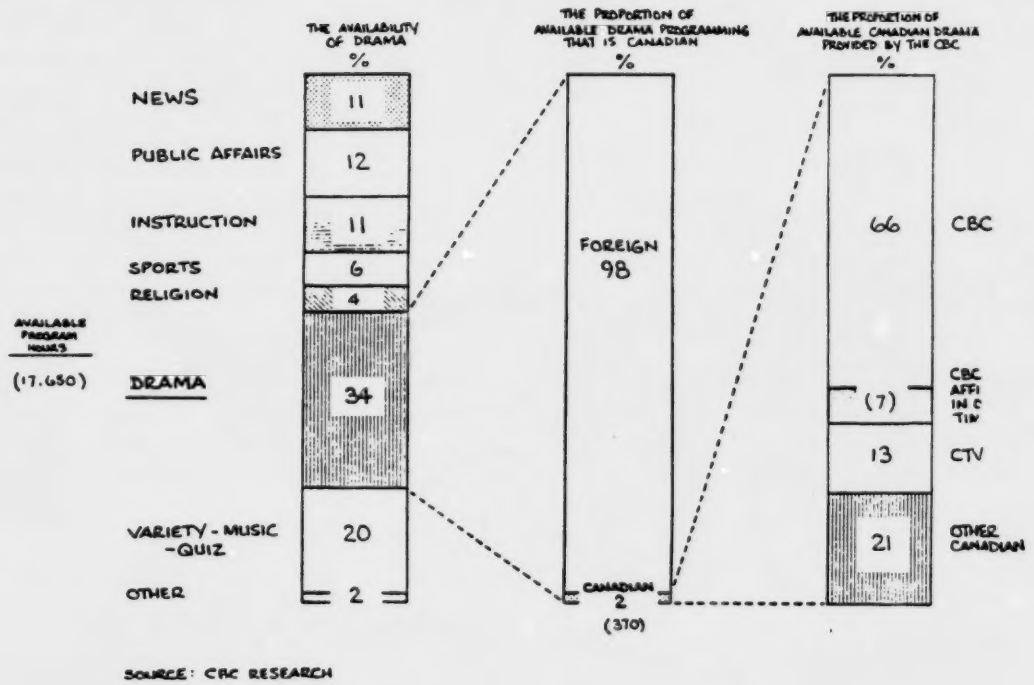
FRENCH - TV

PROPORTIONS OF BROADCAST TIME AND VIEWING TIME
TO VARIOUS TYPES OF CANADIAN / FOREIGN PROGRAMMING
MONDAY - SUNDAY, 6:00 AM - 2:00 PM
1984 CALENDAR YEAR



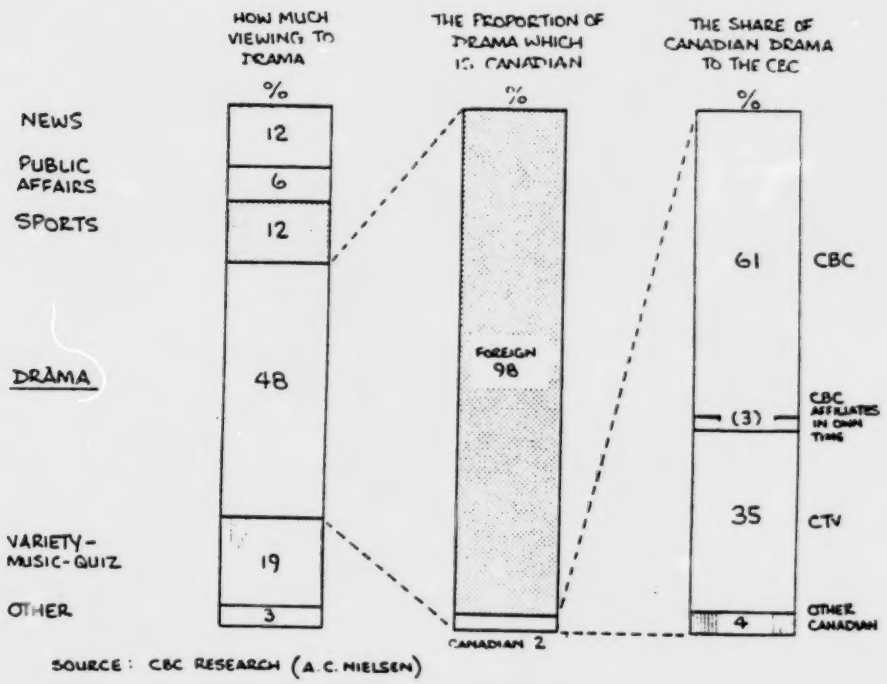
SOURCE: CBC RESEARCH (A.C. NIELSEN)

The following diagrams show the role different networks play in making Canadian produced drama and music-variety-quiz available and the degree to which these programs are watched.



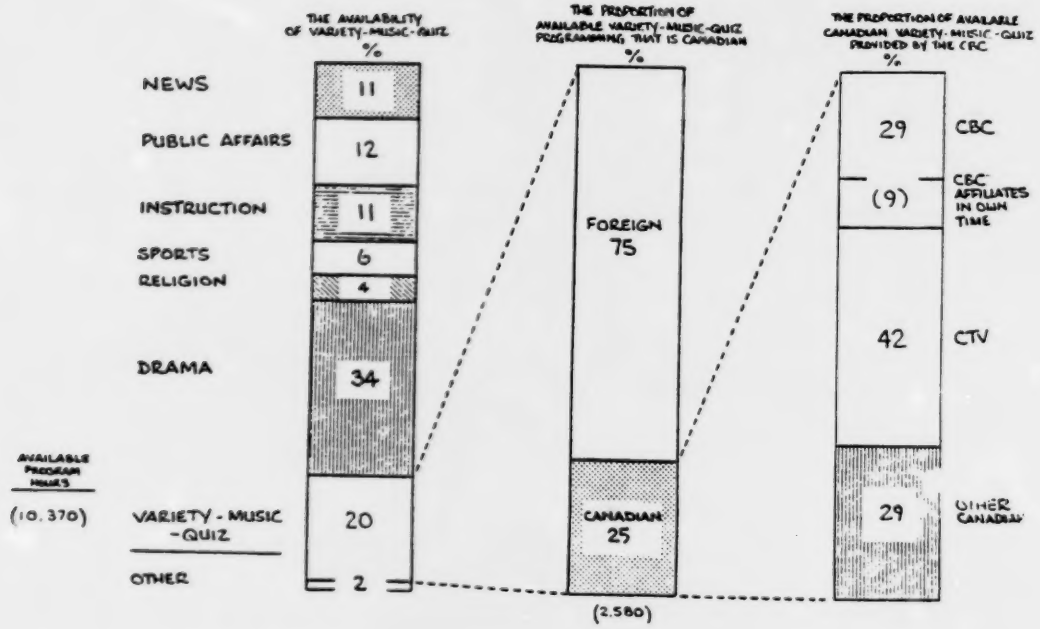
ENGLISH TV

PERCENTAGE OF VIEWING TIME DEVOTED TO VARIOUS CATEGORIES OF PROGRAMS AND DIFFERENT NETWORKS : DRAMA
1984 CALENDAR YEAR



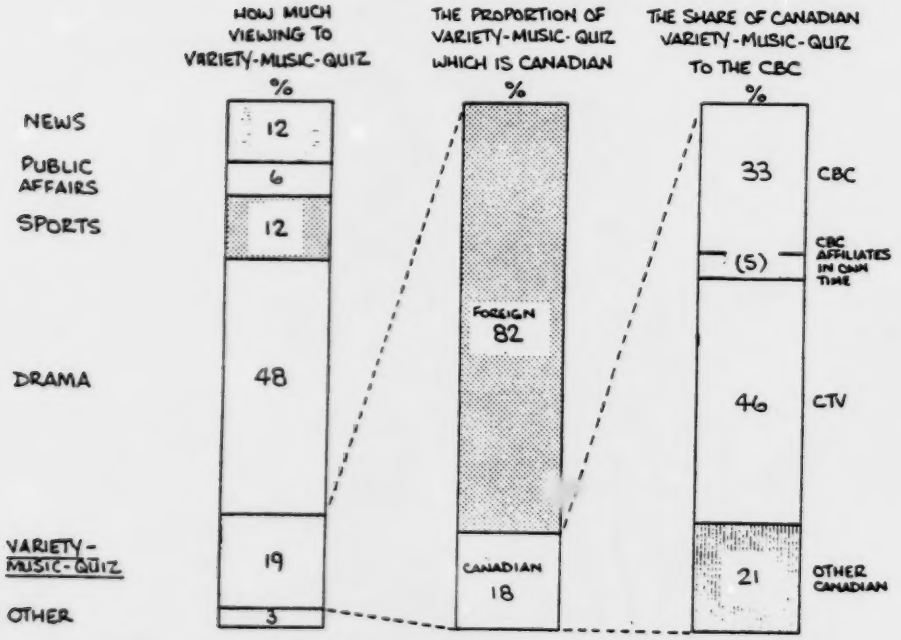
SOURCE : CBC RESEARCH (A.C. NIELSEN)

ENGLISH TV
THE AVAILABILITY OF VARIOUS CATEGORIES OF PROGRAMS: VARIETY-MUSIC-QUIZ
1984 CALENDAR YEAR



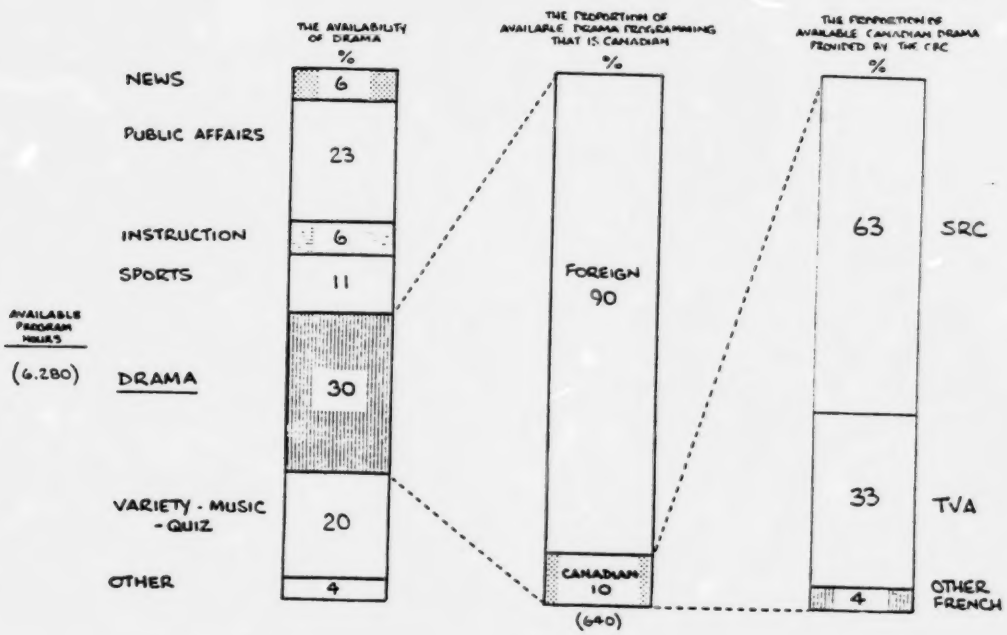
SOURCE: CBC RESEARCH

ENGLISH TV
PERCENTAGE OF VIEWING TIME DEVOTED TO VARIOUS CATEGORIES OF PROGRAMS AND DIFFERENT NETWORKS: VARIETY-MUSIC-QUIZ
1984 CALENDAR YEAR



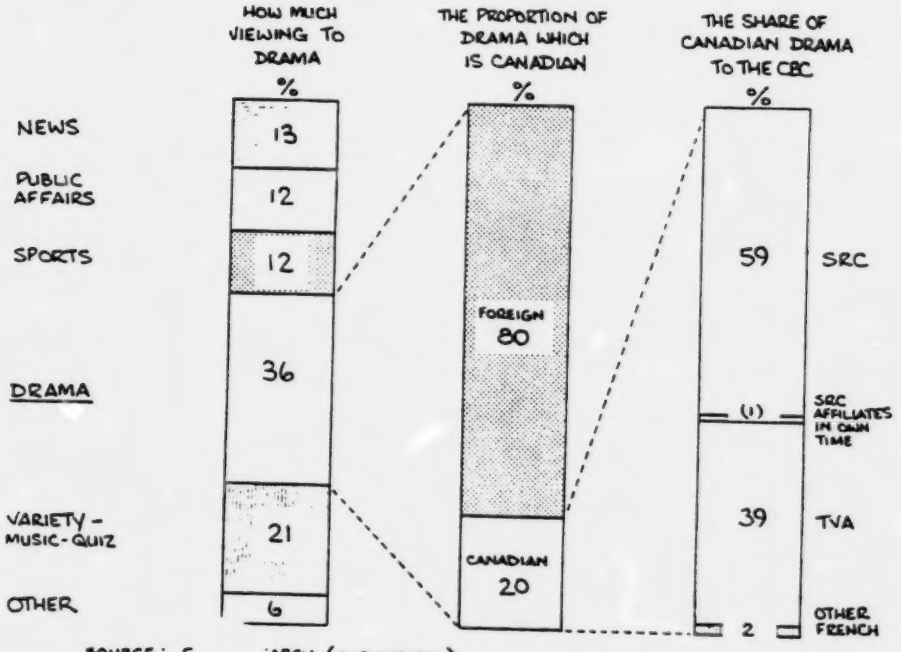
SOURCE: RESEARCH (A.C. NIELSEN)

FRENCH TV
THE AVAILABILITY OF VARIOUS CATEGORIES OF PROGRAMS : DRAMA
1984 CALENDAR YEAR



SOURCE : CBC RESEARCH

FRENCH TV
PERCENTAGE OF VIEWING TIME DEVOTED TO VARIOUS CATEGORIES OF PROGRAMS AND DIFFERENT NETWORKS : DRAMA
1984 CALENDAR YEAR

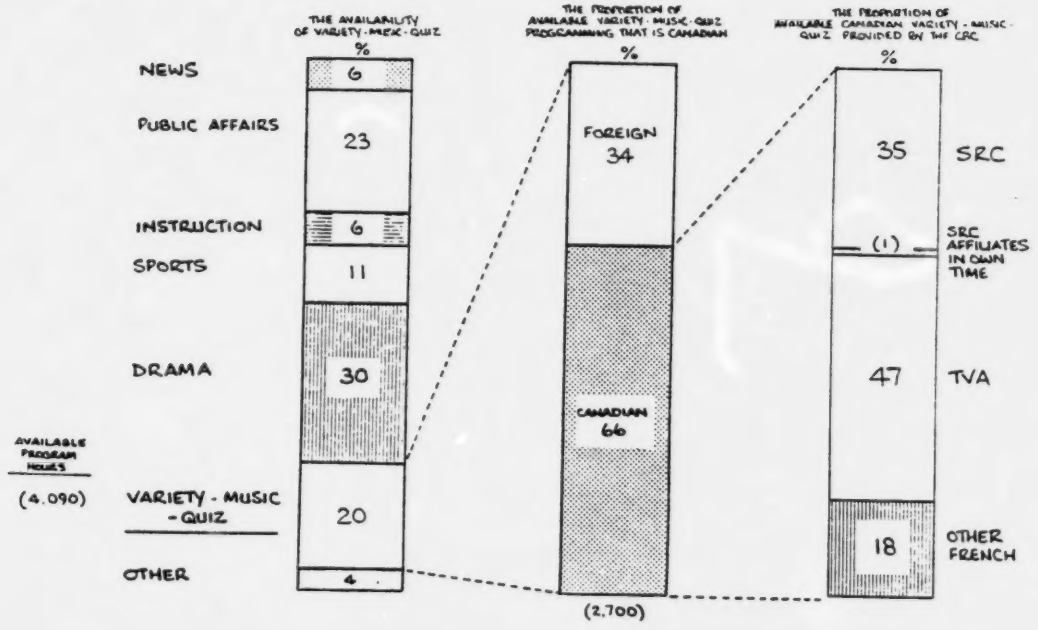


SOURCE : C ARCH (A.C. NIELSEN)

FRENCH TV

THE AVAILABILITY OF VARIOUS CATEGORIES OF PROGRAMS: VARIETY - MUSIC - QUIZ

1984 CALENDAR YEAR

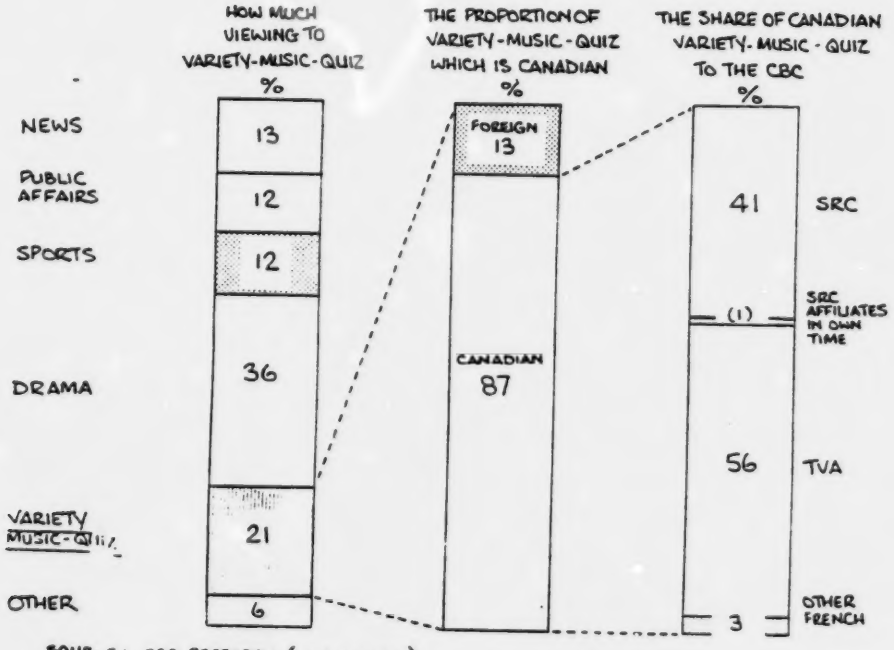


SOURCE: CBC RESEARCH

FRENCH TV

PERCENTAGE OF VIEWING TIME DEVOTED TO VARIOUS CATEGORIES OF PROGRAMS AND DIFFERENT NETWORKS: VARIETY-MUSIC-QUIZ

1984 CALENDAR YEAR



SOURCE: CBC RESEARCH (A.C. NIELSEN)

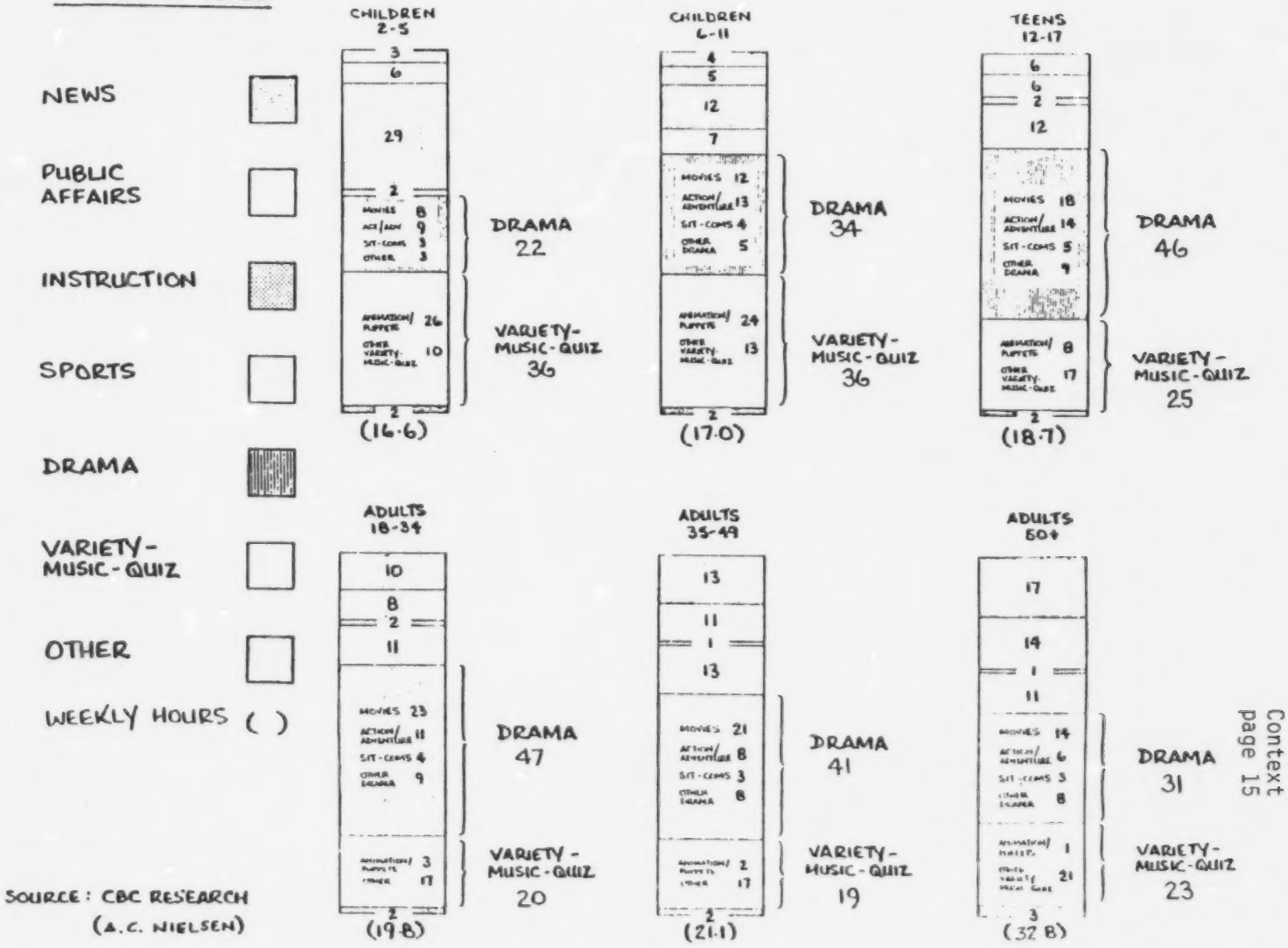
The importance of performance programming is shown by the two following diagrams which break out the viewing time of various program types according to age group.

Performance programs are the programs most watched by all Canadians, but they make up 80% of the viewing of children and teens in anglophone Canada, and 70 % in Francophone Canada.

TIME SPENT VIEWING VARIOUS TYPES OF PROGRAMS - FRANCOPHONES

6:00 AM - 2:00 AM 1984 CALENDAR YEAR

FRANCOPHONES
%



SOURCE: CBC RESEARCH
(A.C. NIELSEN)

TIME SPENT VIEWING VARIOUS TYPES OF PROGRAMS

6:00 AM - 2:00 AM 1984 CALENDAR YEAR

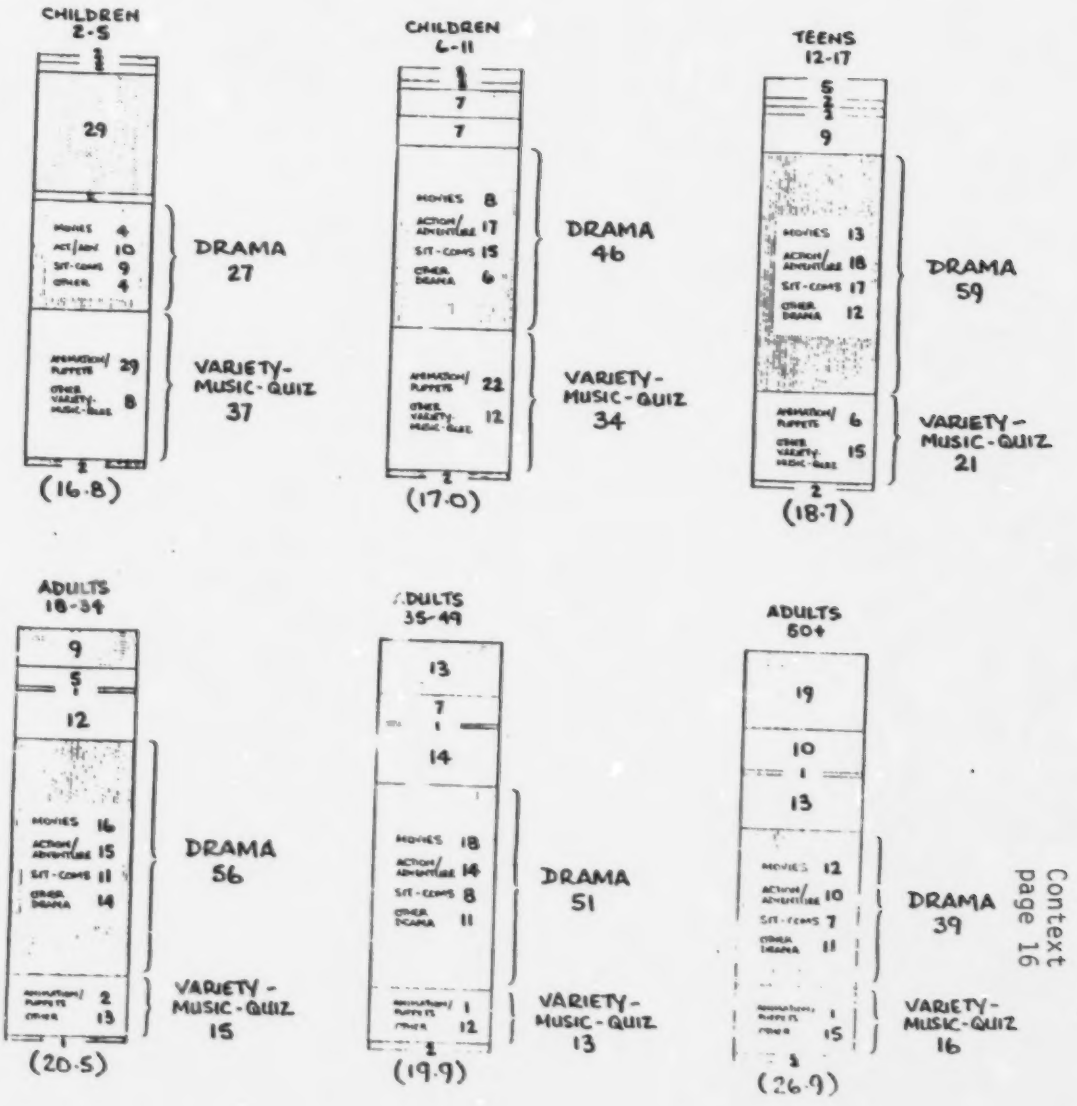
ANGLOPHONES

%

PROGRAM TYPES

- NEWS
- PUBLIC AFFAIRS
- INSTRUCTION
- SPORTS
- DRAMA
- VARIETY - MUSIC - QUIZ
- OTHER

WEEKLY HOURS ( )

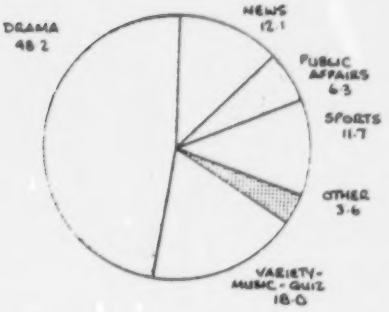


SOURCE: CBC RESEARCH (A.C. NIELSEN)

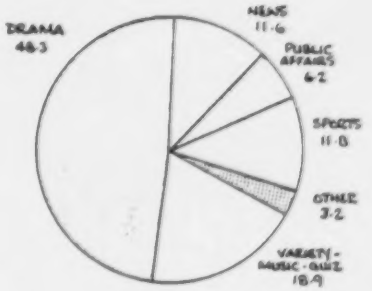
The use of cable does not influence the viewing behaviour in terms of types of programs watched.

THE EFFECT OF CABLE ON VIEWING CHOICES
ANGLOPHONES / PROGRAM TYPES
CALENDAR YEAR 1984

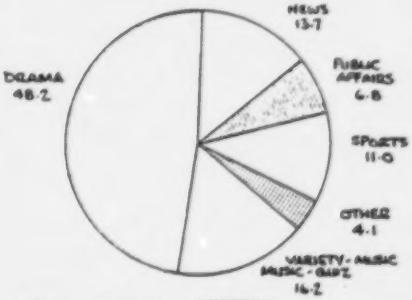
ALL VIEWING



CABLE



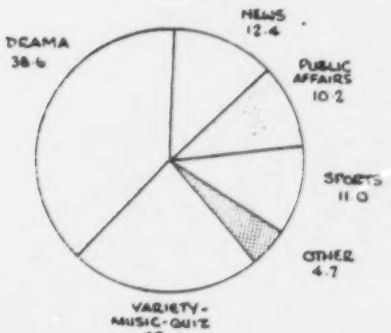
NON-CABLE



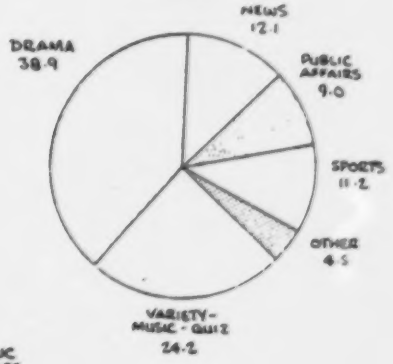
SOURCE : CBC RESEARCH
(A.C. NIELSEN)

THE EFFECT OF CABLE ON VIEWING CHOICES
FRANCOPHONES / PROGRAM TYPES
CALENDAR YEAR 1984

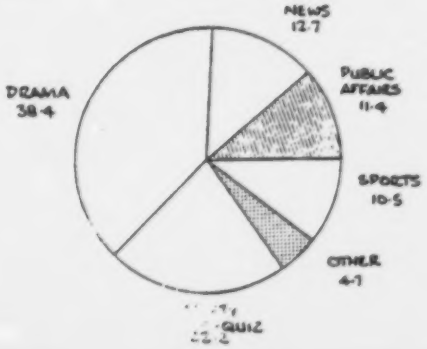
ALL VIEWING



CABLE



NON-CABLE



SOURCE CBC RESEARCH
(A.C. NIELSEN)

Chapter 3

CANADIAN PERFORMANCE PROGRAMMING: THE QUANTITATIVE ASSESSMENT

1. Introduction

a) The definition of Canadian Performance Programming

The parameters of the empirical corpus of programs of this study depends on the operational definition of the two terms I) Canadian, II) Performance Programming.

ad I) 'Canadian' is defined for the puposes of this investigation in terms of the inclusion or exclusion of single programs on the TELEVISION LOGS SYSTEM of the CRTC. This logs system is a computerized list of televison programs sorted alphabetically within country of origin and category, showing all program codes plus week, day, and hour of broadcasting. The CRTC establishes this master log on the basis of the program logs submitted by the broadcasters. All programs listed with Canada as country of origin are defined as Canadian for purposes of this study.

ad b) In the terms of the contract Performance Programming is defined to include drama, variety, arts and documentary programming. Performance Programming can also be defined negatively as the set of all programs which are not news and public affairs, sports or children programming.

Both the examplary as well as the negative definition leave a considerable grey zone. This has lead to some conflicts with broadcasters who wanted us to include or exclude certain programs from the corpus of our study. Considering these problems we decided to develop an operational definition of Performance Programming starting from the BBM catergories of Drama and Music-Variety-Quiz. In addition, we defined as Performance Programming all documentary programs which where not produced by network news and current affairs departments and not shown in time-slots reserved in the seasonal schedule for news and current affairs shows. We also included youth oriented programs which are sometimes classified as children or instructional if they were adressed to a youth audience and not shown in time slots usually reserved in seasonal schedules for children programs. In all border cases we made the decision to include or exclude a program on the basis of a combination between BBM categorization, listing in the CRTC televison logs, and place in the program schedule. The CRTC program logs show the following categories relevant to for programs relevant to this study: (6) music & dance for light entertainment, (7) drama, story & light verse, (8) quiz and game shows, (9) variety, (10) music & dance (including classical and jazz), (11) drama, poem, masterpieces, (12) critical evaluation in arts and literature, (13) science.

b) Coding instrument and procedures

A coding sheet was developed for the gathering of the relevant quantifiable information on each program. The coding sheet (see below) has three broad sections relating to A) the IDENTIFICATION of the program, B) the LENGTH, FREQUENCY and SCHEDULING of the program, and C) PRODUCTION INFORMATION. Lastly, the audience ratings were coded.

Most categories in the coding sheet do not warrant datailed discussion. Name of broadcaster, language of program, number of episodes, headquaters of production companies etc. do not pose any significant coding problems. Three categories, however , require more in-depth theorizing and discussion, while two additional ones deserve explanation regarding their methodological advantages over other possibilities.

Let us first look at the coding sheet, and then discuss the categories of FORMAT, GENRE, and COSTS , and explain the categories of TIME/DAY and RATINGS.

FORMAT AND GENRE

The coding, categorizing or typifying of TV programs has traditionally suffered from considerable confusion. Dinstinctions of program types or forms usually provide for imprecise, overlapping and redundant classes which render them invalid or at least problematic as scientific classification schemes. Moreover, the criterion or the criteria of classification are often inconsistant or changing.

In order to avoid these confusions and to better address the policy needs of the Task Force we developed a two tier coding scheme consisting of a FORMAT CODE and a GENRE CODE.

The categories in the FORMAT CODE are concerned principally with broad formal differences reflecting different sorts of production units or classes of programming. They therefore deal more with the status of program content (fictionalized vs. documentary, open vs. close ended series) than with the substance of that programming.

Public policy in the field of broadcasting has been primarily concerned with the question of what we are calling FORMATS -- that is, broad classes of programming differentiated according to

the sorts of production organizations, employment and commodity status they entail. A policy aimed at promoting the fictional series, for example, may be based on the perceived need to regularize the financial situation of the mostly private Canadian film or television production companies, employ certain classes of off-camera and on-camera personel, and produce programs which may be sold to other broadcasting organizations around the world on the international entertainment programming market. Equally, a policy directed at increased co-operation between the performing arts and broadcasters or documentary makers and broadcasters would need to base itself on a classification scheme relevant to the institutional sites and organizations of these productions. It is also important for policy purposes that one knows the various formats which music programming takes on television; distinctions between filmed concerts, video-clip programs, and variety programs containing musical performances are distinctions meaningful in economic and institutional terms, and therefore important to policy makers.

Much research into television programming confuses distinctions of FORMAT and those of GENRE. This is often the result of borrowing categories used in the study of other cultual forms (e.g. literature, feature film, theatre), wherein differences of format are negligable or non-existent . It is our belief that the classification of programs by FORMAT isolates those variables of

CODES

A. FORMAT CODES	EXAMPLES
1. Theatrical fiction film	Going Down the Road
2. Made-for-TV fiction feature film	Labour of Love
3. Multi-episode close-ended fictional series	North and South
4. Multi-episode open-ended fictional serial	Le Temps d'une paix
5. Multi-episode open-ended fictional series	Seeing Things
6. Theatrical feature-length documentary film	Not A Love Story
7. Made-for-TV Documentary film	The Death of Marilyn Munroe
8. Documentary series	The 10,000 Day War
9. Film combining documentary & enacted film	Hal Banks
10. Filmed stage performance	Mama Thorton in concert
11. Hosted program with studio audience	Wayne & Shuster
12. Hosted program without studio audience	Good Rockin' Tonite
13. Animated fictional series	Bugs Bunny

B. GENRE CODES	
1. Classics	Hamlet
2. Drama (domestic)	Le Temps d'une paix
3. Drama (crime)	Hill Street Blues
4. Drama (socio-historical)	North and South
5. Situation Comedy	Hangin' In
6. Documentary (chronological/linear)	The 10,000 Day War
7. Documentary (thematic)	War
8. Comedy performance	Evening at the Improv
9. Musical performance	Anne Murray
10. Comedy and music performance	Saturday Night Live
11. Music and video clips	Good Rockin' Tonite
12. Quiz/Game show	Definition

cultural texts/products. Audience and producers are less or little interested in the substance of e.g. the story, and more or solely in the status it carries.

The category of DOMESTIC DRAMA refers to dramatic programs which focus on the familial or romantic ties among the principal characters and use the conflicts in these relationships as their main narrative material.

In CRIME DRAMA the narrative base is provided by infractions of the existing moral or legal order, and the programs centre around the confrontation between characters that brake and characters that protect the order.

We classify progams as SOCIO-HISTORICAL DRAMA in which characters and narratives are of interest in as much as they are set against a backdrop of social/historical importance with this importance being the central rationale for the program.

SITUATION COMEDY includes within its category boundaries all programs of fictionalized comedy with actors playing characters and the comedy being presented in a sustained narrative rather than being dependent solely on the comic performance itself.

The category DOCUMENTARY refers to programs purporting to present a story in a non-fictionalized manner. The program centers around the construction of facticity using either a chronological/linear or thematic/in-depth mode of narrativization.

COMEDY PERFORMANCE are programs focusing on independent comic situations or acts performed by professional comedians usually live on stage in front of an audience.

The category MUSIC PERFORMANCE includes all programs organized in or around a concert form.

MUSIC AND VIDEO CLIPS is used to classify programs presenting pre-produced video-clips of musical performances.

Variety, Talk Show, and Comedy and Music Performance are self-explanatory categories.

COSTS

In the original Coding Sheet we included two categories regarding financial data on program production and program diffusion.

Yet, no such data can be included in this report. Three factors prevented us from doing so. Firstly, financial data are the most difficult information to come by. The deadline of this contract or more correctly its very limited length of six weeks did not allow by any measure sufficient time to gather comprehensive data on the costs and financing of the programs.

Secondly, when we were able to get financial information and

double checked it we got more often than not conflicting data. For example, we were given information from some broadcasters that the cost of some game shows to them was around $ 500 per episode. The CRTC program files show, however, that the broadcaster paid over $12,000 for each episode. These conflicting data indicate the difficulty of arriving at consistent standards of measurement or assessment. This is made even more difficult when it comes to calculating the costs of for instance a broadcasters general overhead for in-house production. Cost information is generally most comparable, i.e. comparisons depend on reliable standards and valid measurements, when programs are bought by broadcasters on the competitive market. But here one runs into difficulty number three. Broadcasters are willing to provide most information as long as they are guaranteed that single program costs cannot be identified by the readers of the study and as long as it does not related to the purchase price of programs for which there was a competitive bidding from the Canadian networks.

It is our judgment that our findings would benefit considerably from being related to cost-data. Validity and reliability are a question of the amount of time available, and even the broadcasters' reluctance appears to us surmountable given a reasonable deadline.

TIME/DAY and RATINGS

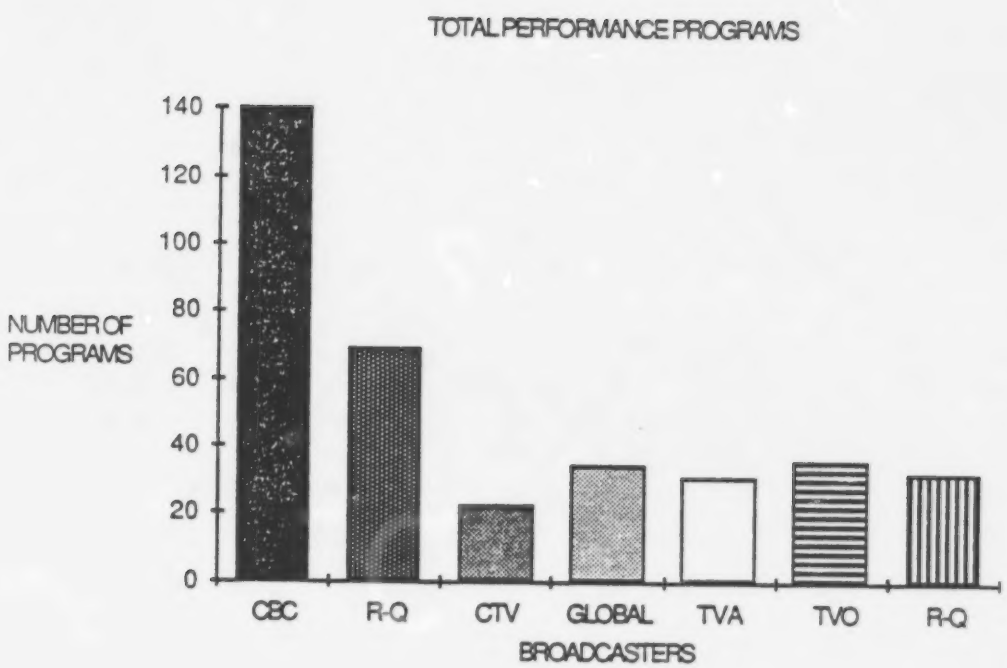
We had originally only planned to brake the broadcasting day into three time periods: day, evening/prime time, night.

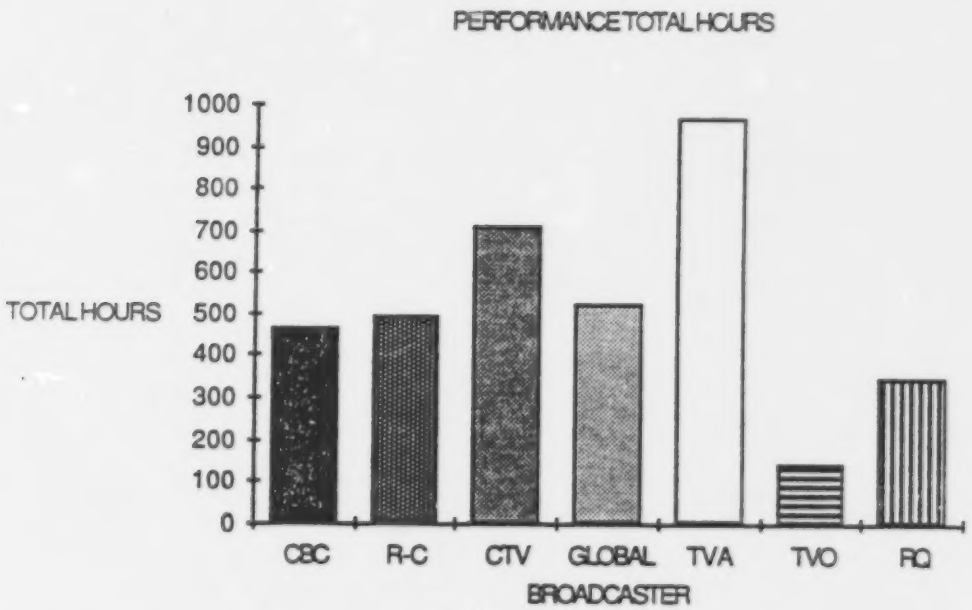
After some discussion we were asked to use a more elaborate brake down which would take into account the variation in audience behaviour. We thus developed a scheme with nine categories. They allow a much more differentiated look particularly when cross-tabulated by broadcaster and format.

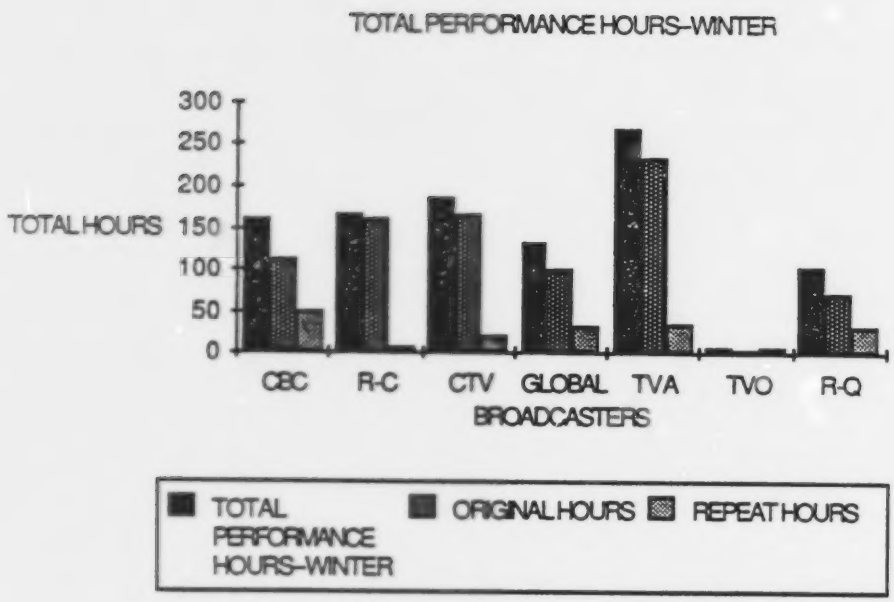
The audience ratings were coded for the fifth, ninth, twentyfifth, thirtyfirst, fourtyfifth and fourtyninth week of the broadcast year. The high number of single programs within the corpus made, however, our data sample worthless. This problem can be remedied easily given more time.

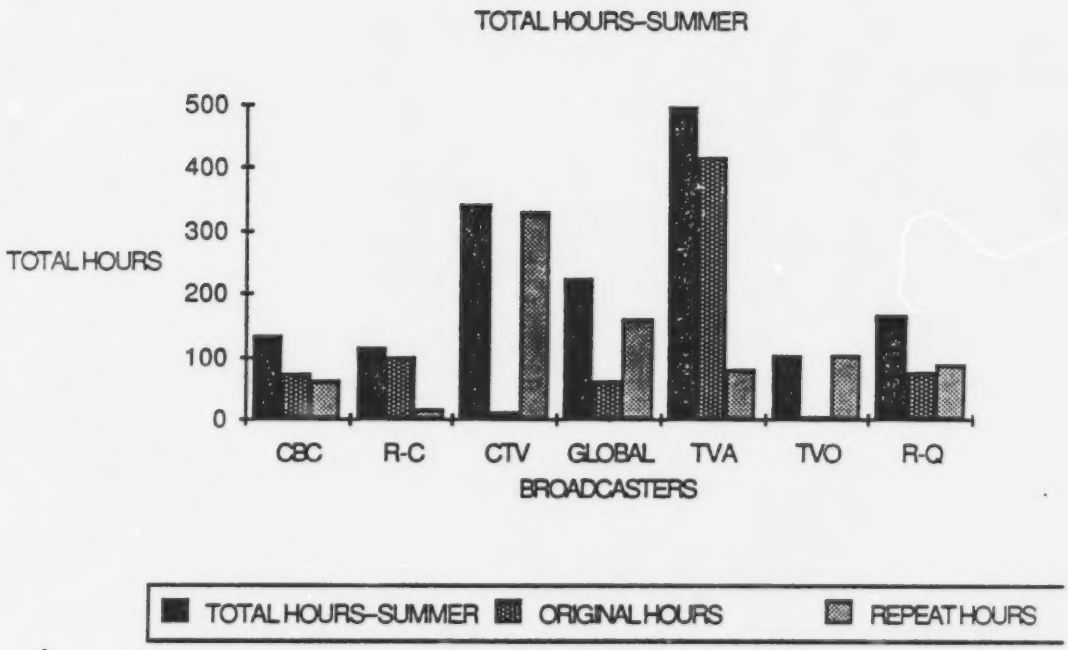
2. STATISTICAL DESCRIPTION OF PERFORMANCE PROGRAMMING BY BROADCASTER IN TERMS OF HOURS, NUMBER OF PROGRAMS, ORIGINAL AND REPEAT SHOWING, AND SEASON

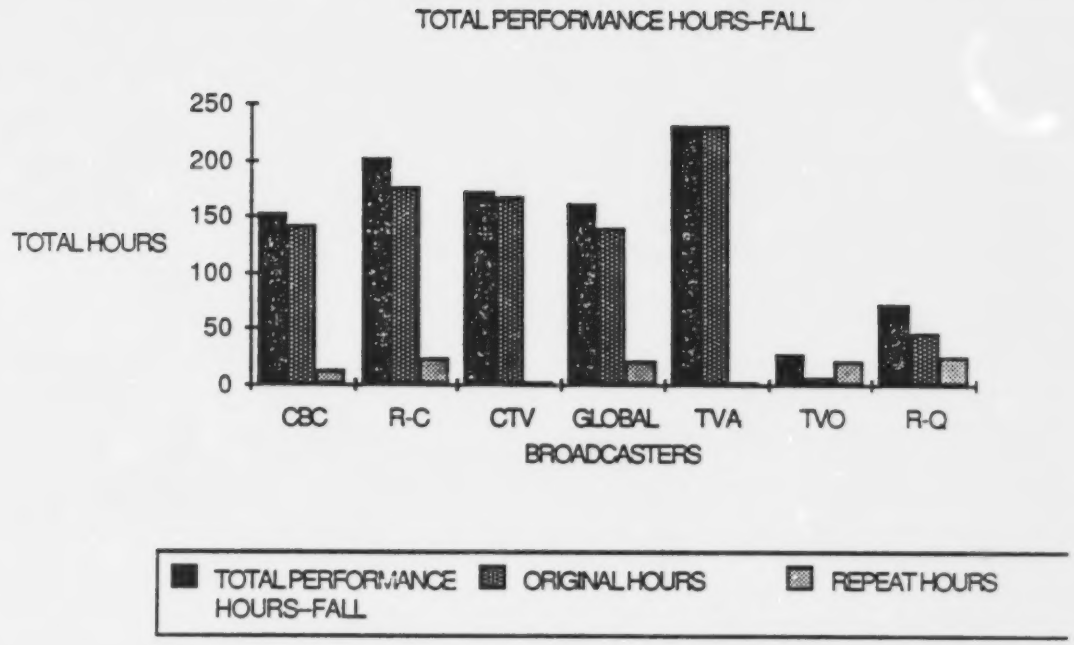
a) Total number of programs by broadcaster
b) Total number of hours by broadcaster
c) Total number of hours by broadcaster by winter season (week 1-15 of year 1984)
d) Total number of hours by broadcaster by summer season (week 16-37 of year 1984)
e) Total number of hours by broadcaster by fall season (week 38-53 of year 1984)


TOTAL PERFORMANCE PROGRAMS
NUMBER OF PROGRAMS
140
120
100
80
60
40
20
0
CBC
R-Q
CTV
GLOBAL
TVA
TVO
R-Q
BROADCASTERS


PERFORMANCE TOTAL HOURS
TOTAL HOURS
1000
900
800
700
600
500
400
300
200
100
0
CBC
R-C
CTV
GLOBAL
TVA
TVO
RQ
BROADCASTER


TOTAL PERFORMANCE HOURS–WINTER
TOTAL HOURS
300
250
200
150
100
50
0
CBC
R-C
CTV
GLOBAL
TVA
TVO
R-Q
BROADCASTERS
TOTAL PERFORMANCE HOURS–WINTER
ORIGINAL HOURS
REPEAT HOURS


TOTAL HOURS–SUMMER
TOTAL HOURS
500
400
300
200
100
0
CBC
R-C
CTV
GLOBAL
TVA
TVO
R-Q
BROADCASTERS
TOTAL HOURS–SUMMER
ORIGINAL HOURS
REPEAT HOURS

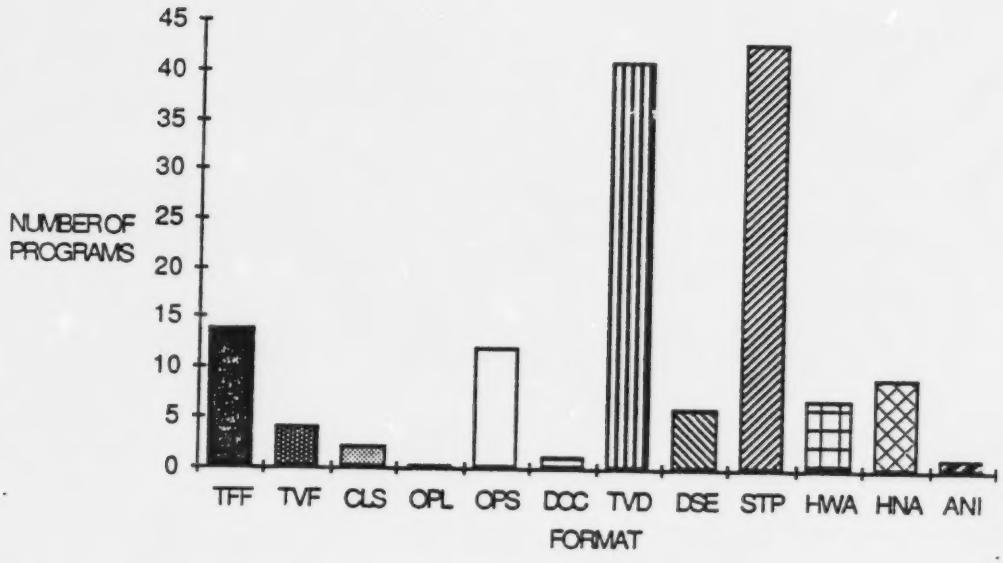

TOTAL PERFORMANCE HOURS–FALL
TOTAL HOURS
250
200
150
100
50
0
CBC
R-C
CTV
GLOBAL
TVA
TVO
R-Q
BROADCASTERS
TOTAL PERFORMANCE HOURS–FALL
ORIGINAL HOURS
REPEAT HOURS

3 FORMAT AND GENRE OF PERFORMANCE PROGRAMMING (PP) BY BROADCASTER BY HOURS AND BY PROGRAMS

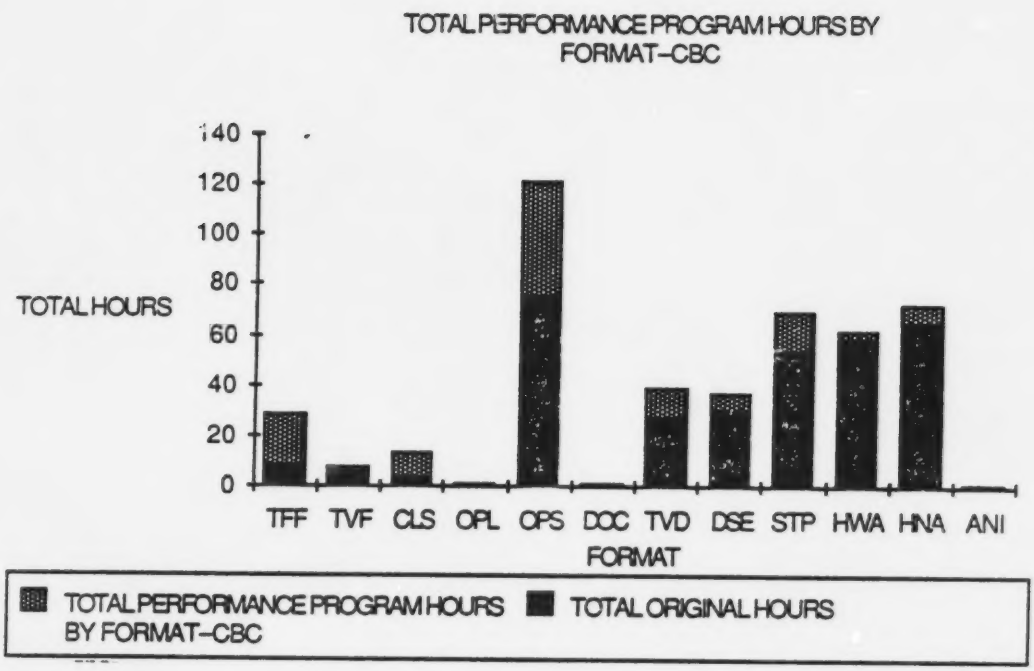
FORMAT

i) Total number of PP for CBC
ii) Total hours of PP for CBC
iii) Total number of PP for Radio Canada
iv) Total hours of PP for Radio Canada
v) Total number of PP for CTV
vi) Total hours of PP for CTV
vii) Total number of PP for Global
viii) Total hours of PP for Global
ix) Total number of PP for TVA
x) Total hours of PP for TVA
xi) Total number of PP for TVO
xii) Total hours of PP for TVO
xiii) Total number of PP for Radio Quebec
xiv) Total hours of PP for Radio Quebec

TOTAL PERFORMANCE PROGRAMS BY FORMAT–CBC



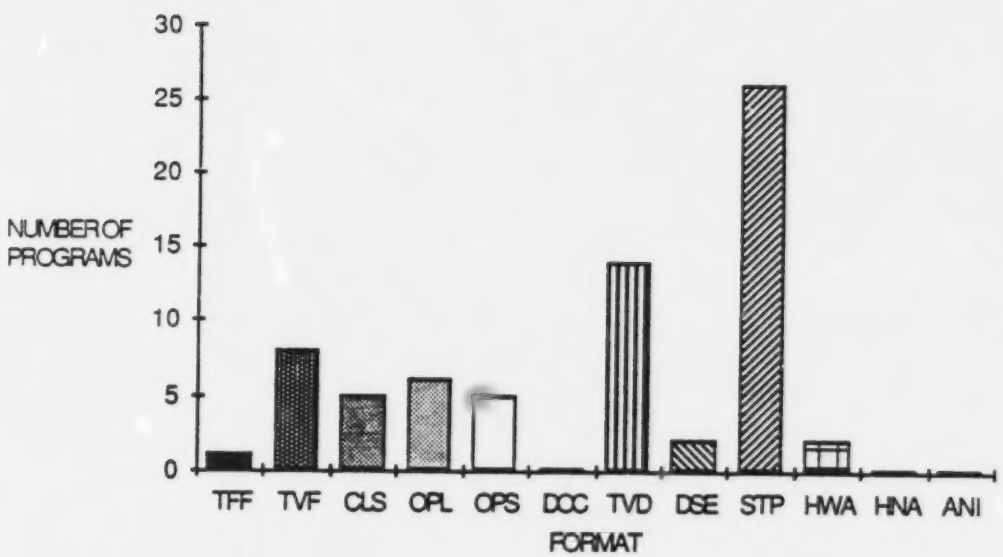
LEGEND:
TFF=Theatrical Fiction Film
TVF=Made-for-tv fiction film
CLS=Multi-episode close-ended fictional series
OPL=Multi-episode open-ended fictional serial
OPS=Multi-episode open-ended fictional series
DOC=Theatrical feature-length documentary film
TVD=Made-for-TV documentary film
DSE=Documentary series
STP=Filmed stage performance
HWA=Hosted program with studio audienc
HNA=Hosted program without stu.audienc
ANI=Animated fictional program



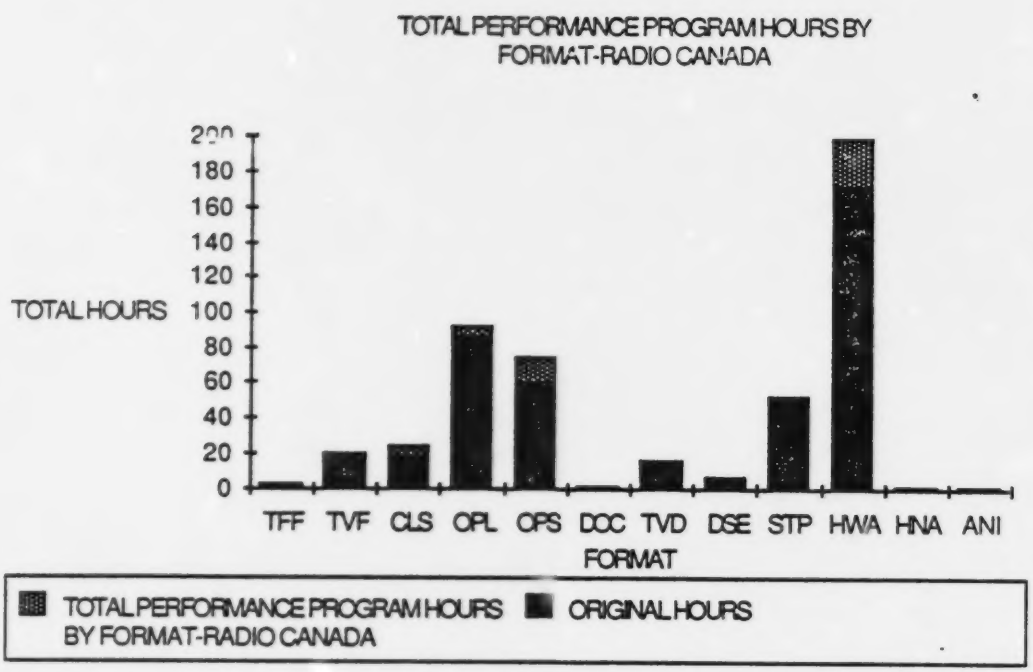
LEGEND:

TFF=Theatrical Fiction Film
TVF=Made-for-tv fiction film
CLS=Multi-episode close-ended fictional series
OPL=Multi-episode open-ended fictional serial
OPS=Multi-episode open-ended fictional series
DOC=Theatrical feature-length documentary film
TVD=Made-for-TV documentary film
DSE=Documentary series
STP=Filmed stage performance
HWA=Hosted program with studio audience
HNA=Hosted program without stu.audience
ANI=Animated fictional program

TOTAL PERFORMANCE PROGRAMS BY
FORMAT–RADIO CANADA

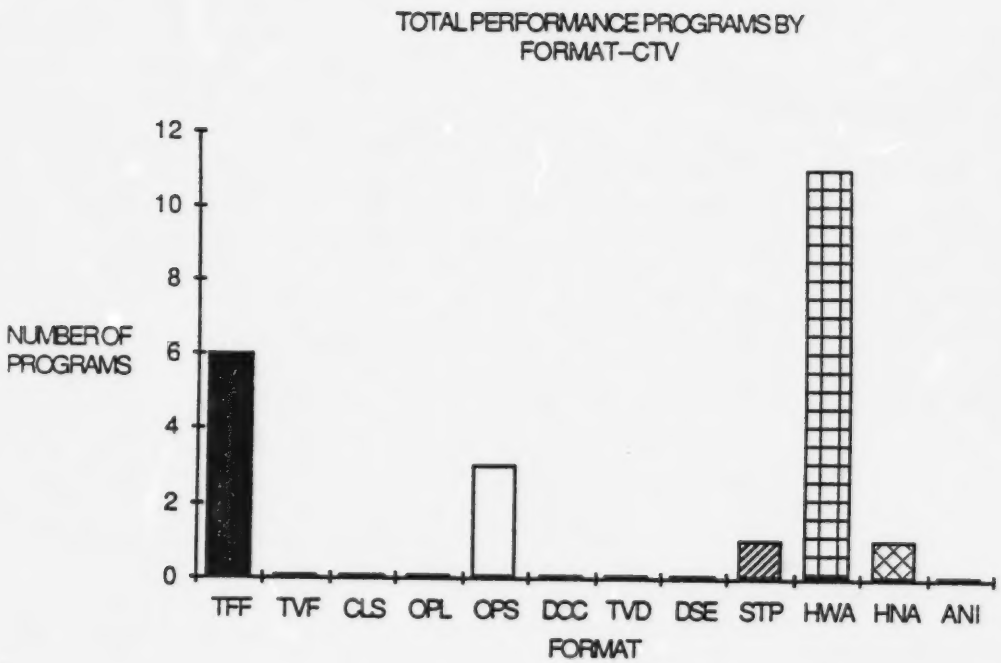


LEGEND:
TFF=Theatrical Fiction Film
TVF=Made-for-tv fiction film
CLS=Multi-episode close-ended fictional series
OPL=Multi-episode open-ended fictional serial
OPS=Multi-episode open-ended fictional series
DOC=Theatrical feature-length documentary film
TVD=Made-for-TV documentary film
DSE=Documentary series
STP=Filmed stage performance
HWA=Hosted program with studio audience
HNA=Hosted program without stu.audience
ANI=Animated fictional program



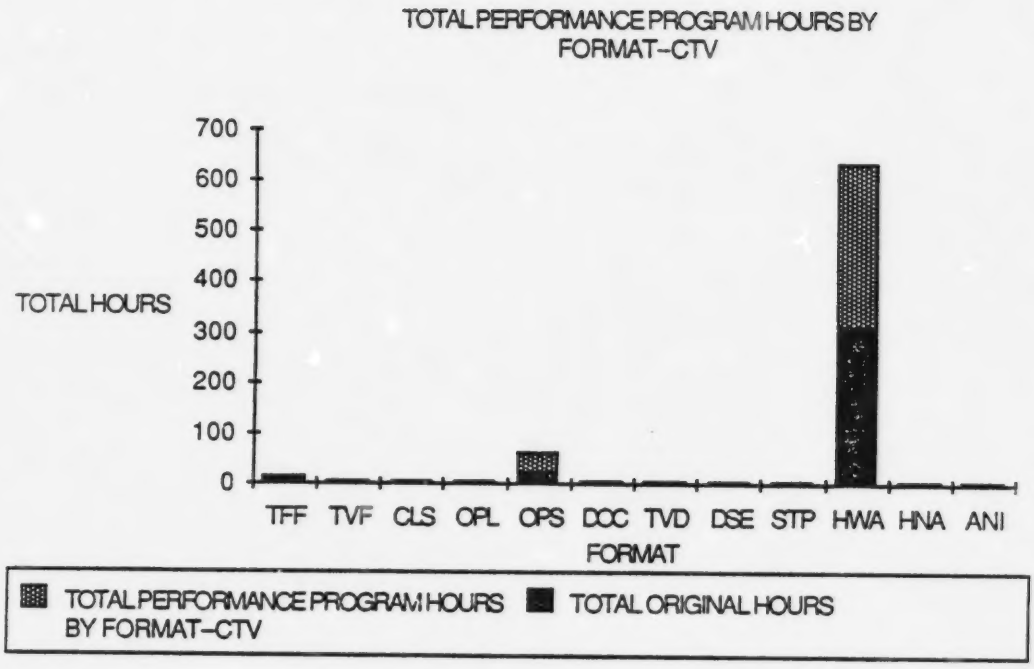
LEGEND:

TFF=Theatrical Fiction Film
TVF=Made-for-tv fiction film
CLS=Multi-episode close-ended fictional series
OPL=Multi-episode open-ended fictional serial
OPS=Multi-episode open-ended fictional series
DOC=Tneatrical feature-length documentary film
TVD=Made-for-TV documentary film
DSE=Documentary series
STP=Filmed stage performance
HWA=Hosted program with studio audience
HNA=Hosted program without stu.audience
ANI=Animated fictional program



LEGEND:

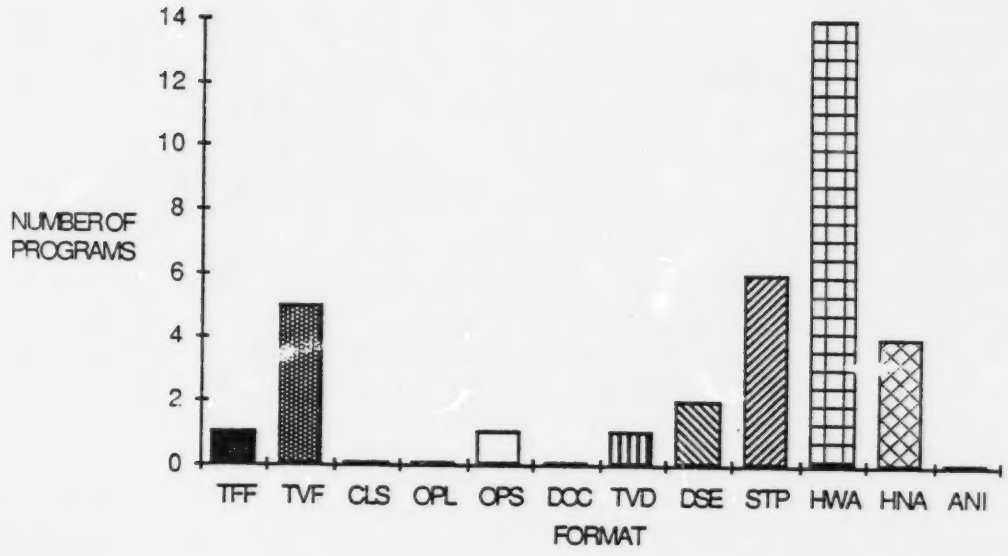
TFF=Theatrical Fiction Film
TVF=Made-for-tv fiction film
CLS=Multi-episode close-ended fictional series
OPL=Multi-episode open-ended fictional serial
OPS=Multi-episode open-ended fictional series
DOC=Theatrical feature-length documentary film
TVD=Made-for-TV documentary film
DSE=Documentary series
STP=Filmed stage performance
HWA=Hosted program with studio audience
HNA=Hosted program without stu.audience
ANI=Animated fictional program



LEGEND:

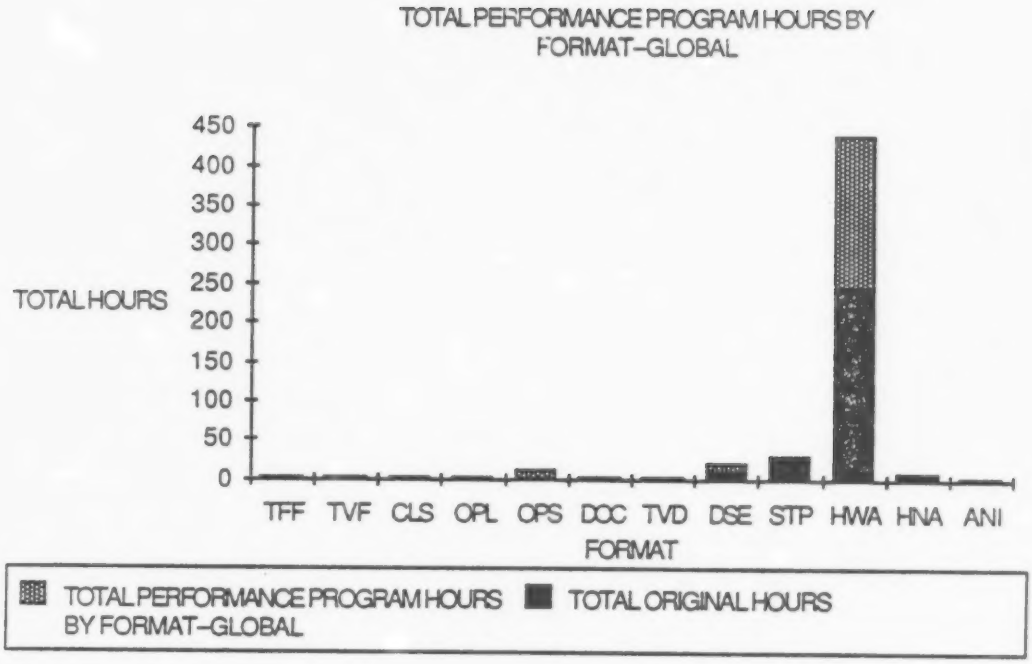
TFF=Theatrical Fiction Film
TVF=Made-for-tv fiction film
CLS=Multi-episode close-ended fictional series
OPL=Multi-episode open-ended fictional serial
OPS=Multi-episode open-ended fictional series
DOC=Theatrical feature-length documentary film
TVD=Made-for-TV documentary film
DSE=Documentary series
STP=Filmed stage performance
HWA=Hosted program with studio audience
HNA=Hosted program without stu.audience
ANI=Animated fictional program

TOTAL PERFORMANCE PROGRAMS BY FORMAT--GLOBAL



LEGEND:

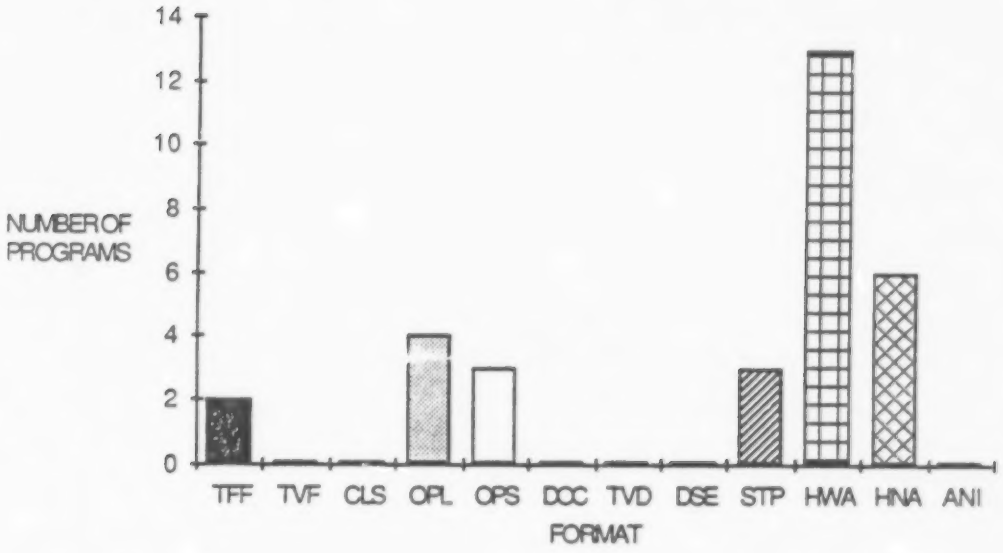
TFF=Theatrical Fiction Film
TVF=Made-for-tv fiction film
CLS=Multi-episode close-ended fictional series
OPL=Multi-episode open-ended fictional serial
OPS=Multi-episode open-ended fictional series
DOC=Theatrical feature-length documentary film
TVD=Made-for-TV documentary film
DSE=Documentary series
STP=Filmed stage performance
HWA=Hosted program with studio audience
HNA=Hosted program without stu.audience
ANI=Animated fictional program



LEGEND:

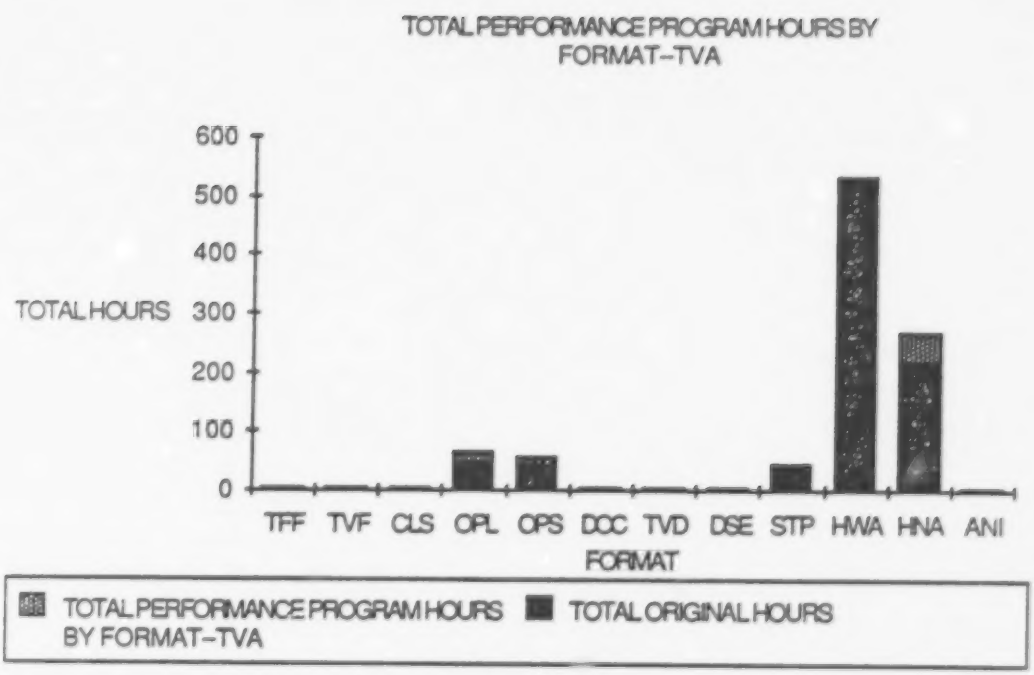
TFF=Theatrical Fiction Film
TVF=Made-for-tv fiction film
CLS=Multi-episode close-ended fictional series
OPL=Multi-episode open-ended fictional serial
OPS=Multi-episode open-ended fictional series
DOC=Theatrical feature-length documentary film
TVD=Made-for-TV documentary film
DSE=Documentary series
STP=Filmed stage performance
HWA=Hosted program with studio audience
HNA=Hosted program without stu.audience
ANI=Animated fictional program

TOTAL PERFORMANCE PROGRAMS BY FORMAT--TVA



LEGEND:

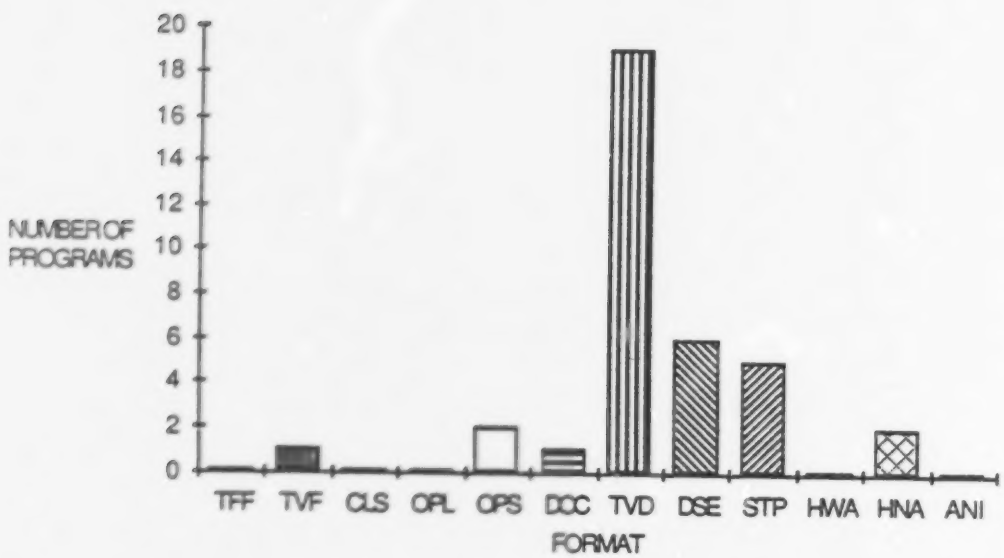
TFF=Theatrical Fiction Film
TVF=Made-for-tv fiction film
CLS=Multi-episode close-ended fictional series
OPL=Multi-episode open-ended fictional serial
OPS=Multi-episode open-ended fictional series
DOC=Theatrical feature-length documentary film
TVD=Made-for-TV documentary film
DSE=Documentary series
STP=Filmed stage performance
HWA=Hosted program with studio audience
HNA=Hosted program without stu.audience
ANI=Animated fictional program



LEGEND:

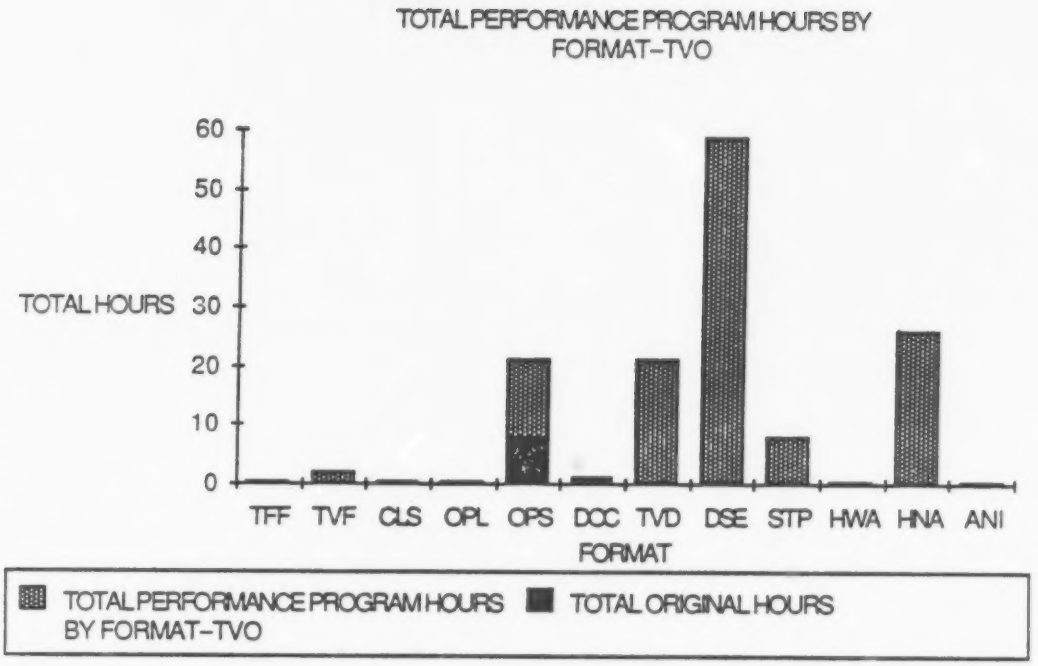
TFF=Theatrical Fiction Film
TVF=Made-for-tv fiction film
CLS=Multi-episode close-ended fictional series
OPL=Multi-episode open-ended fictional serial
OPS=Multi-episode open-ended fictional series
DOC=Theatrical feature-length documentary film
TVD=Made-for-TV documentary film
DSE=Documentary series
STP=Filmed stage performance
HWA=Hostei program with studio audience
HNA=Hosted program without stu.audience
ANI=Animated fictional program

TOTAL PERFORMANCE PROGRAMS BY FORMAT–TVO



LEGEND:

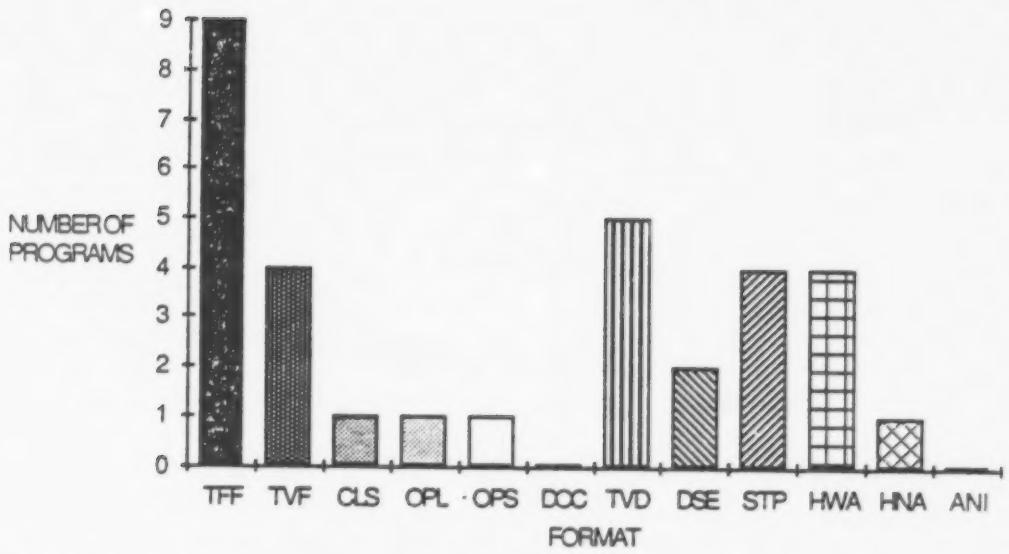
TFF=Theatrical Fiction Film
TVF=Made-for-tv fiction film
CLS=Multi-episode close-ended fictional series
OPL=Multi-episode open-ended fictional serial
OPS=Multi-episode open-ended fictional series
DOC=Theatrical feature-length documentary film
TVD=Made-for-TV documentary film
DSE=Documentary series
STP=Filmed stage performance
HWA=Hosted program with studio audience
HNA=Hosted program without stu.audience
ANI=Animated fictional program



LEGEND:

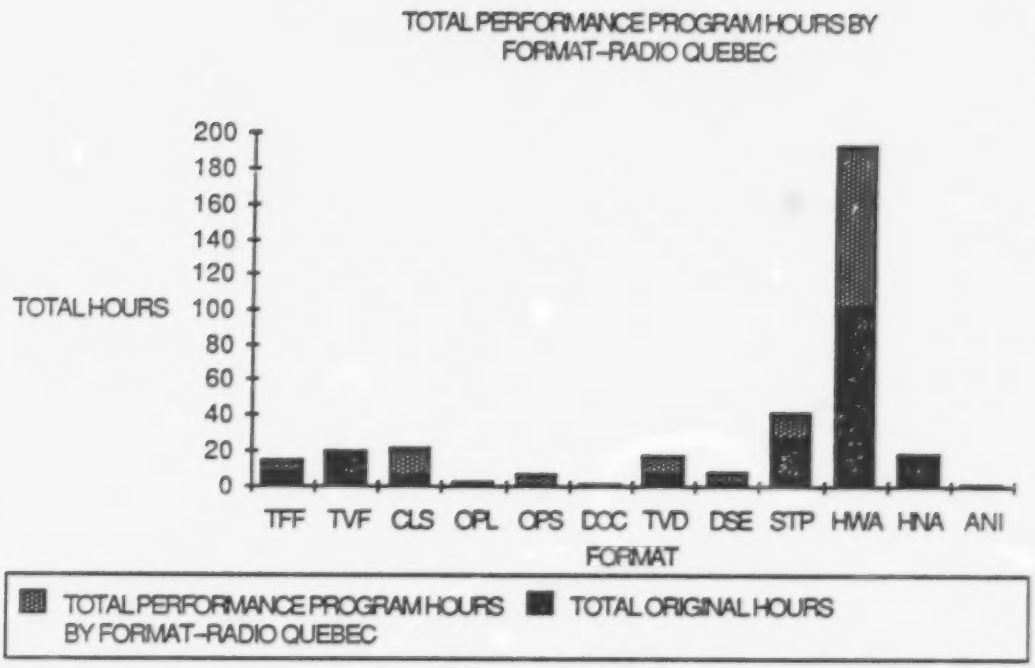
TFF=Theatrical Fiction Film
TVF=Made-for-tv fiction film
CLS=Multi-episode close-ended fictional series
OPL=Multi-episode open-ended fictional serial
OPS=Multi-episode open-ended fictional series
DOC=Theatrical feature-length documentary film
TVD=Made-for-TV documentary film
DSE=Documentary series
STP=Filmed stage performance
HWA=Hosted program with studio audience
HNA=Hosted program without stu.audience
ANI=Animated fictional program

TOTAL PERFORMANCE PROGRAMS BY
FORMAT–RADIO QUEBEC



LEGEND:

TFF=Theatrical Fiction Film
TVF=Made-for-tv fiction film
CLS=Multi-episode close-ended fictional series
OPL=Multi-episode open-ended fictional serial
OPS=Multi-episode open-ended fictional series
DOC=Theatrical feature-length documentary film
TVD=Made-for-TV documentary film
DSE=Documentary series
STP=Filmed stage performance
HWA=Hosted program with studio audience
HNA=Hosted program without stu.audience
ANI=Animated fictional program



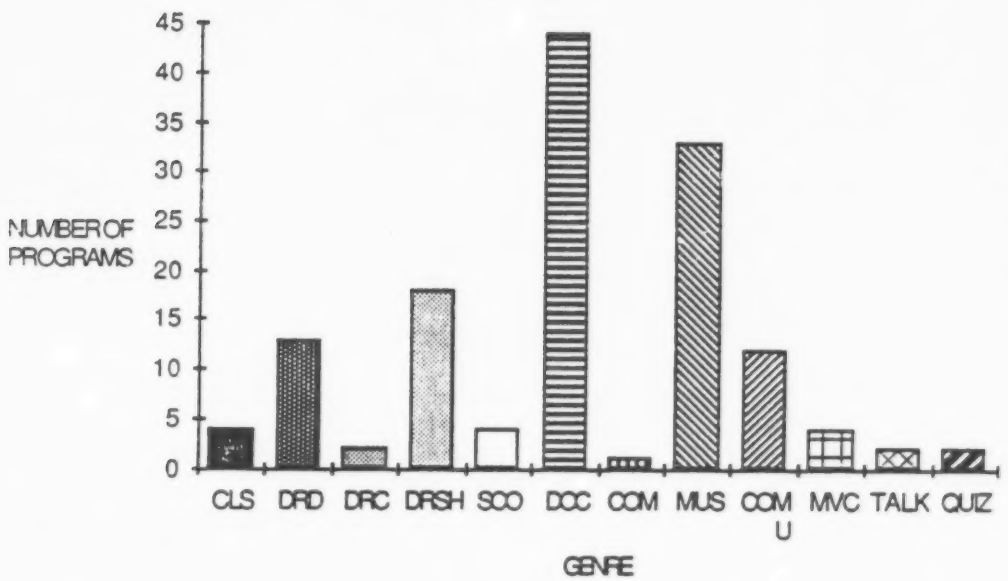
LEGEND:

TFF=Theatrical Fiction Film
TVF=Made-for-tv fiction film
CLS=Multi-episode close-ended fictional series
OPL=Multi-episode open-ended fictional serial
OPS=Multi-episode open-ended fictional series
DOC=Theatrical feature-length documentary film
TVD=Made-for-TV documentary film
DSE=Documentary series
STP=Filmed stage performance
HWA=Hosted program with studio audience
HNA=Hosted program without stu.audience
ANI=Animated fictional program

GENRE

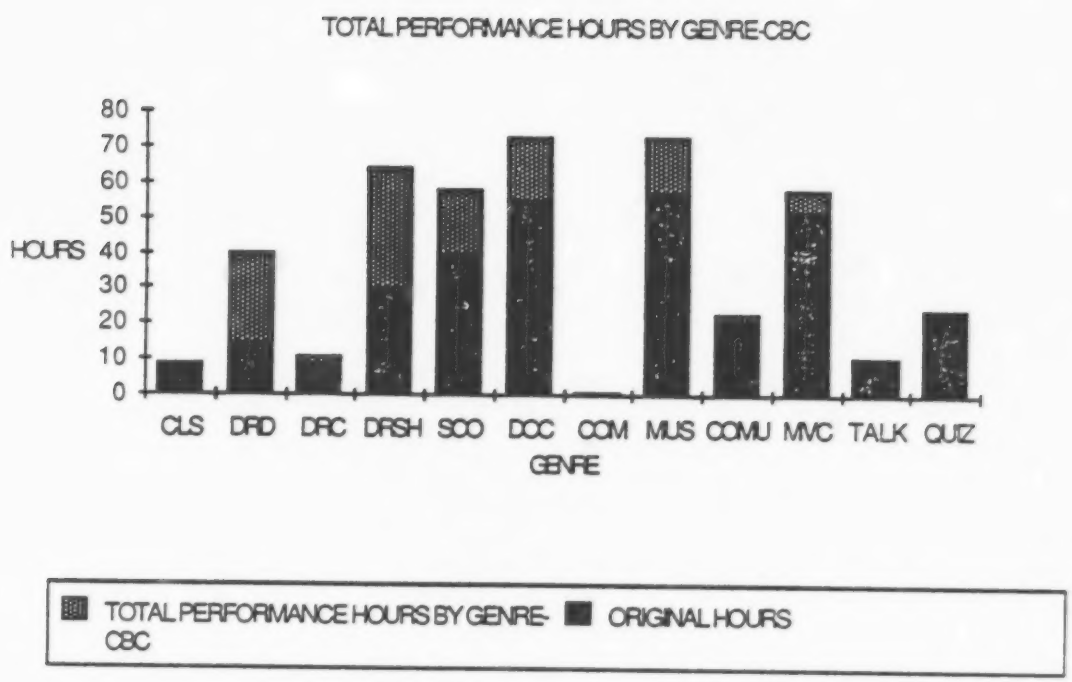
i) Total number of PP for CBC
ii) Total hours of PP for CBC
iii) Total number of PP for Radio Canada
iv) Total hours of PP for Radio Canada
v) Total number of PP for CTV
vi) Total hours of PP for CTV
vii) Total number of PP for Global
viii) Total hours of PP for Global
ix) Total number of PP for TVA
x) Total hours of PP for TVA
xi) Total number of PP for TVO
xii) Total hours of PP for TVO
xiii) Total number of PP for Radio Quebec
xiv) Total hours of PP for Radio Quebec

PROGRAMS BY GENRE-CBC



LEGEND:

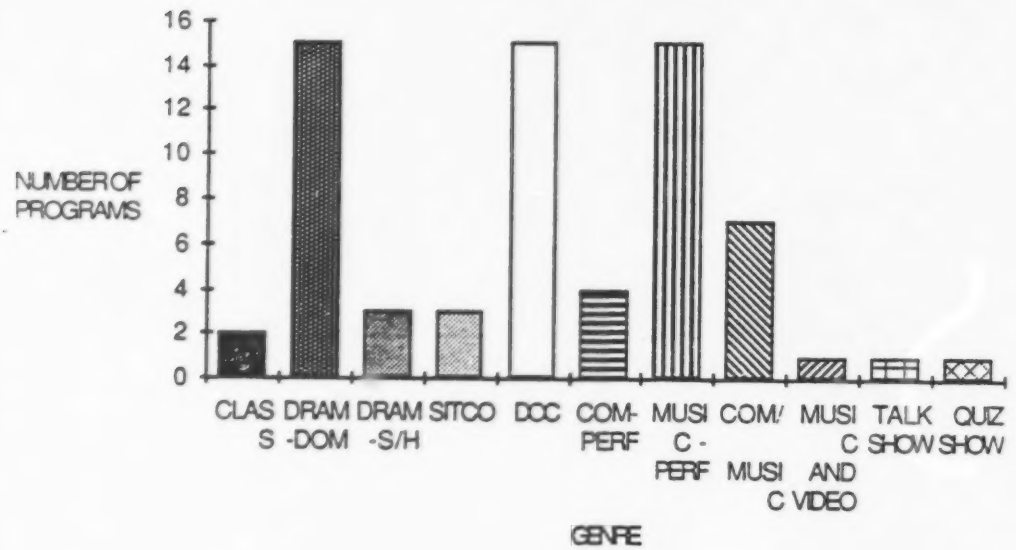
CLS=Classics
DRD=Drama-domestic
DRC=Drama-crime
DRSH=Drama-socio-historical
SCO=Situation Comedy
DOC=Documentary
COM=Comedy performance
MUS=Musical performance
COMU=Comedy/Music/variety
MVC=Music+Video clips
TALK=Talk show
QUIZ=Quiz/Game show



LEGEND:

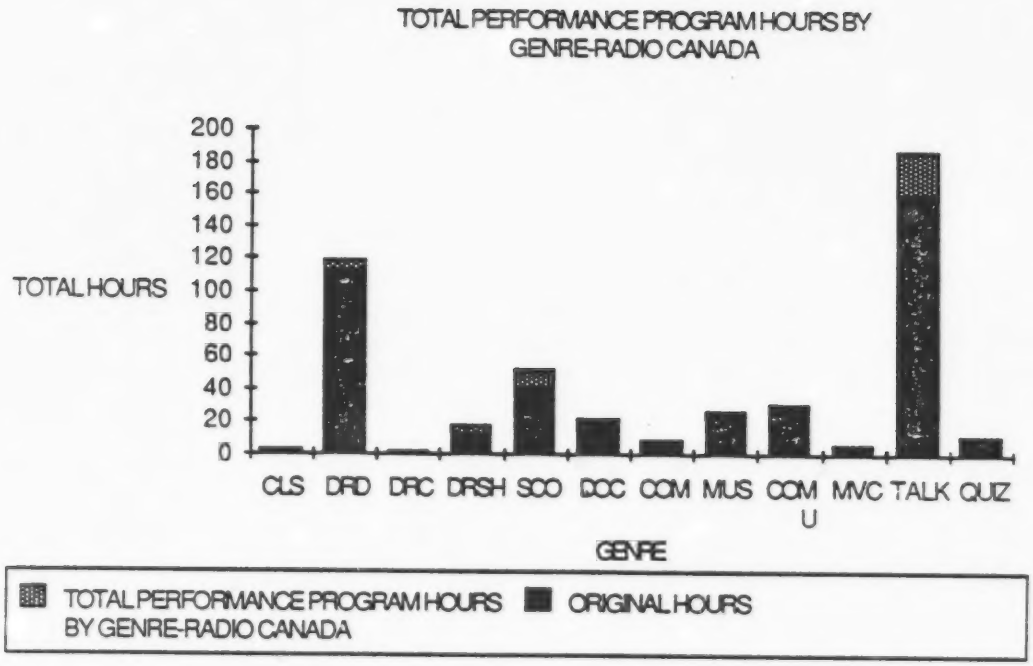
CLS=Classics	COM=Comedy performance
DRD=Drama-domestic	MUS=Musical performance
DRC=Drama-crime	COMU=Comedy/Music/variety
DRSH=Drama-socio-historical	MVC=Music+Video clips
SCO=Situation Comedy	TALK=Talk show
DOC=Documentary	QUIZ=Quiz/Game show

TOTAL PERFORMANCE PROGRAMS BY GENRE-
RADIO CANADA



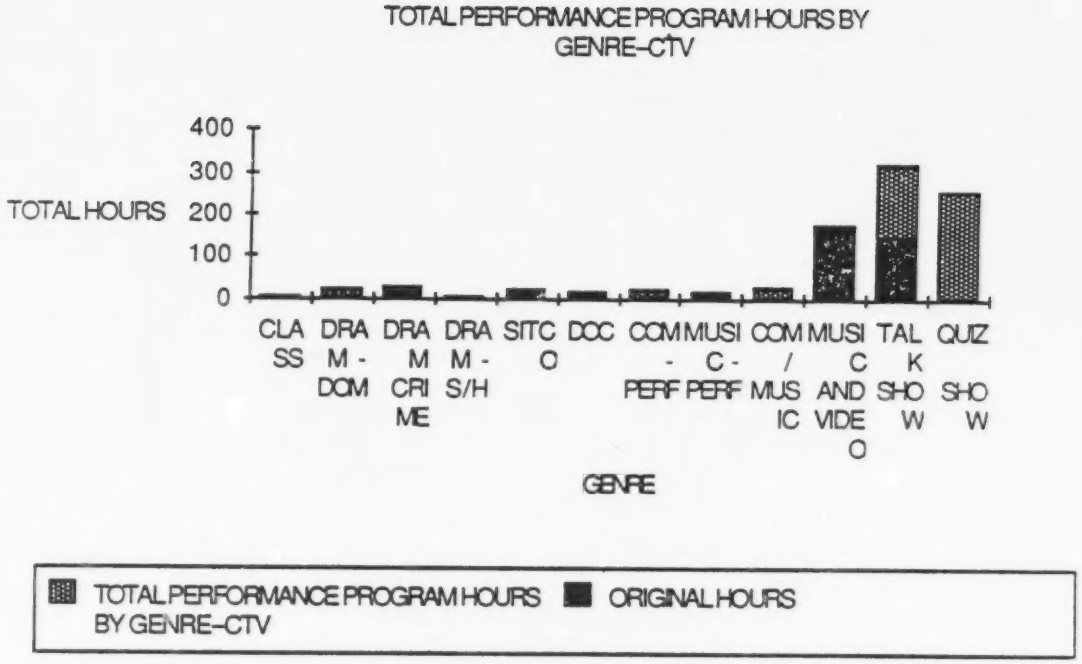
LEGEND:

CLS=Classics	COM=Comedy performance
DRD=Drama-domestic	MUS=Musical performance
DRC=Drama-crime	COMU=Comedy/Music/variety
DRSH=Drama-socio-historical	MVC=Music+Video clips
SCO=Situation Comedy	TALK=Talk show
DOC=Documentary	QUIZ=Quiz/Game show



LEGEND:

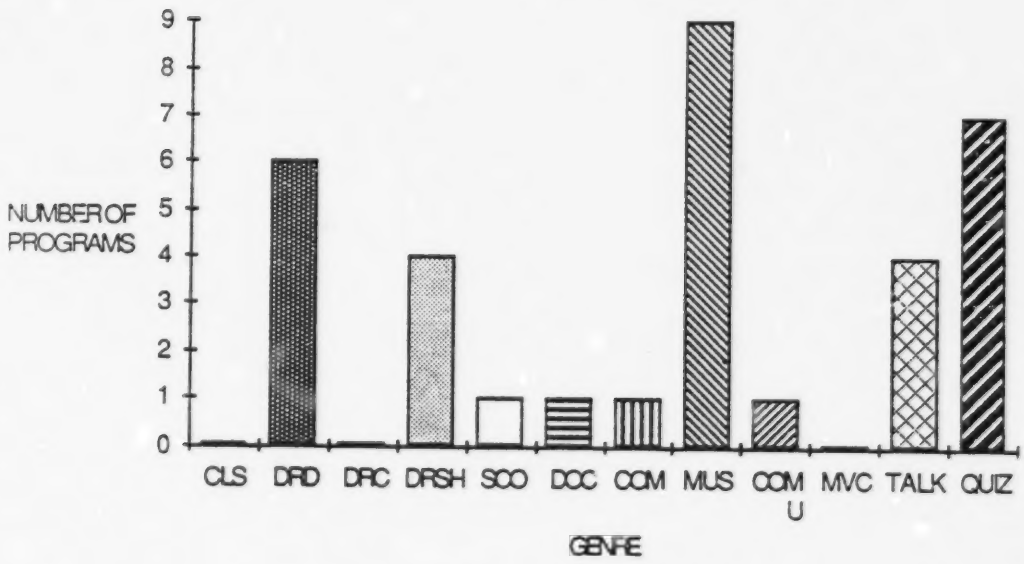
CLS=Classics	COM=Comedy performance
DRD=Drama-domestic	MUS=Musical performance
DRC=Drama-crime	COMU=Comedy/Music/variety
DRSH=Drama-socio-historical	MVC=Music+Video clips
SCO=Situation Comedy	TALK=Talk show
DOC=Documentary	QUIZ=Quiz/Game show



LEGEND:

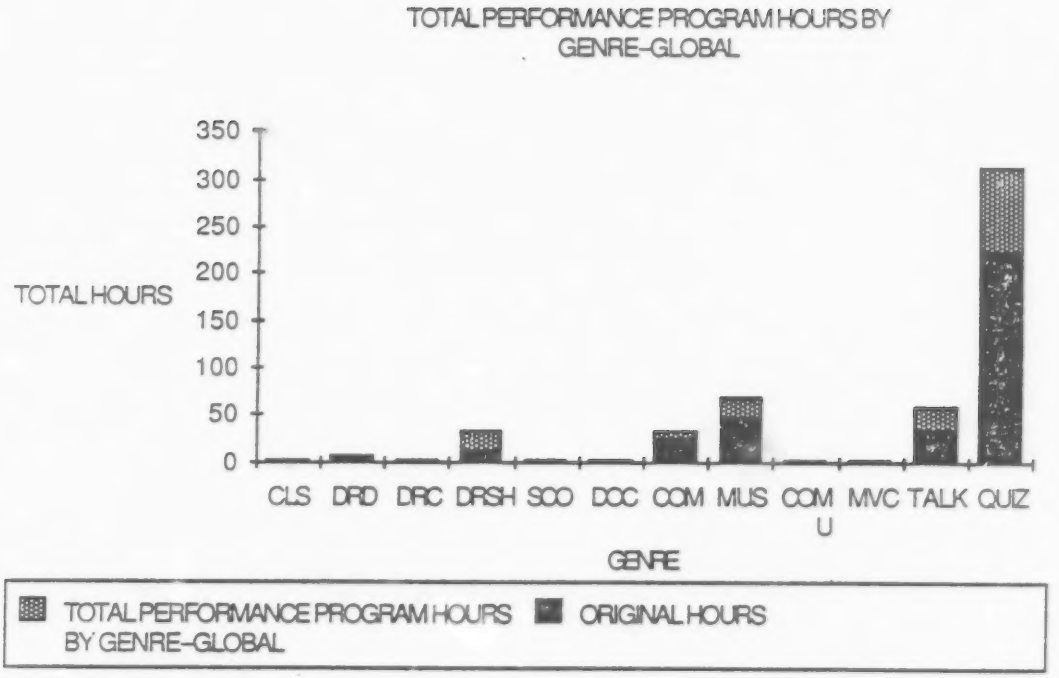
CLS=Classics	COM=Comedy performance
DRD=Drama-domestic	MUS=Musical performance
DRC=Drama-crime	COMU=Comedy/Music/variety
DRSH=Drama-socio-historical	MVC=Music+Video clips
SCO=Situation Comedy	TALK=Talk show
DOC=Documentary	QUIZ=Quiz/Game show

TOTAL PERFORMANCE PROGRAMS BY GENRE-
GLOBAL



LEGEND:

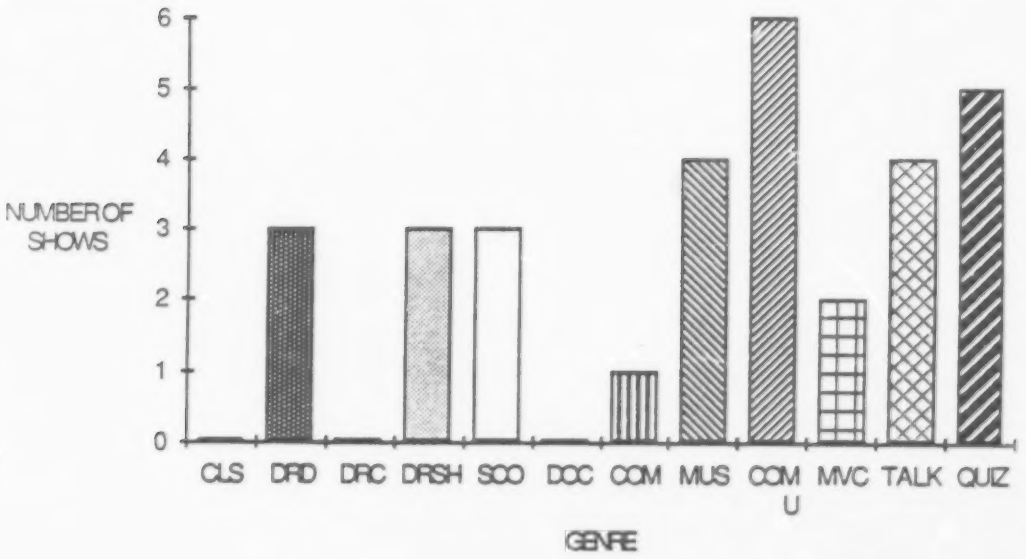
CLS=Classics	COM=Comedy performance
DRD=Drama-domestic	MUS=Musical performance
DRC=Drama-crime	COMU=Comedy/Music/variety
DRSH=Drama-socio-historical	MVC=Music+Video clips
SCO=Situation Comedy	TALK=Talk show
DOC=Documentary	QUIZ=Quiz/Game show



LEGEND:

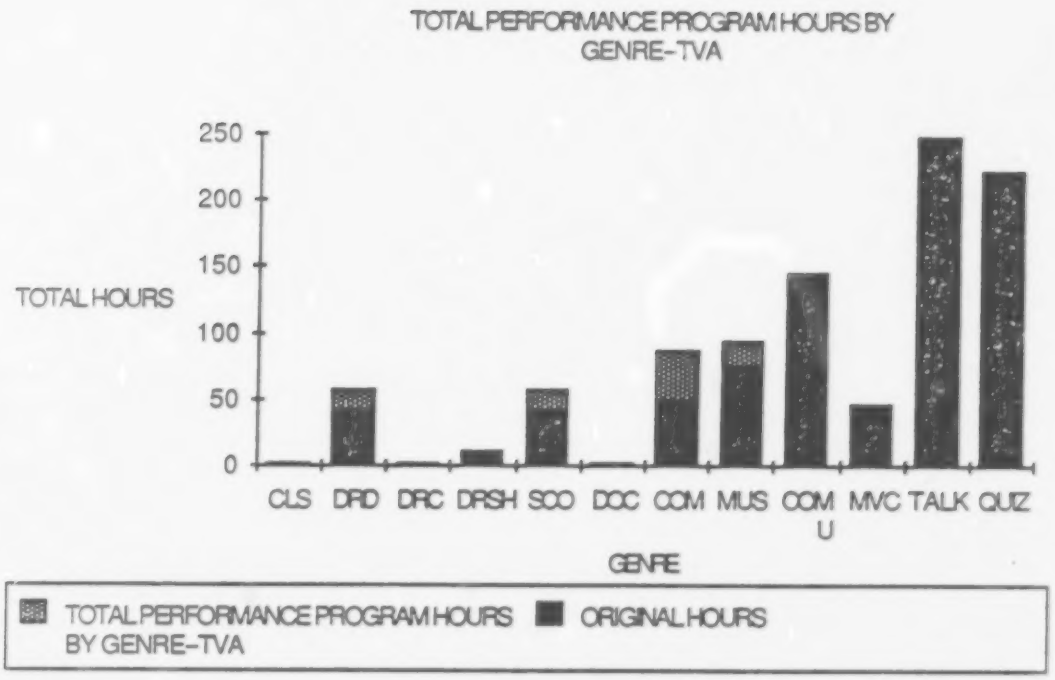
CLS=Classics	COM=Comedy performance
DRD=Drama-domestic	MUS=Musical performance
DRC=Drama-crime	COMU=Comedy/Music/variety
DRSH=Drama-socio-historical	MVC=Music+Video clips
SCO=Situation Comedy	TALK=Talk show
DOC=Documentary	QUIZ=Quiz/Game show

TOTAL PERFORMANCE PROGRAMS BY GENRE–
TVA



LEGEND:

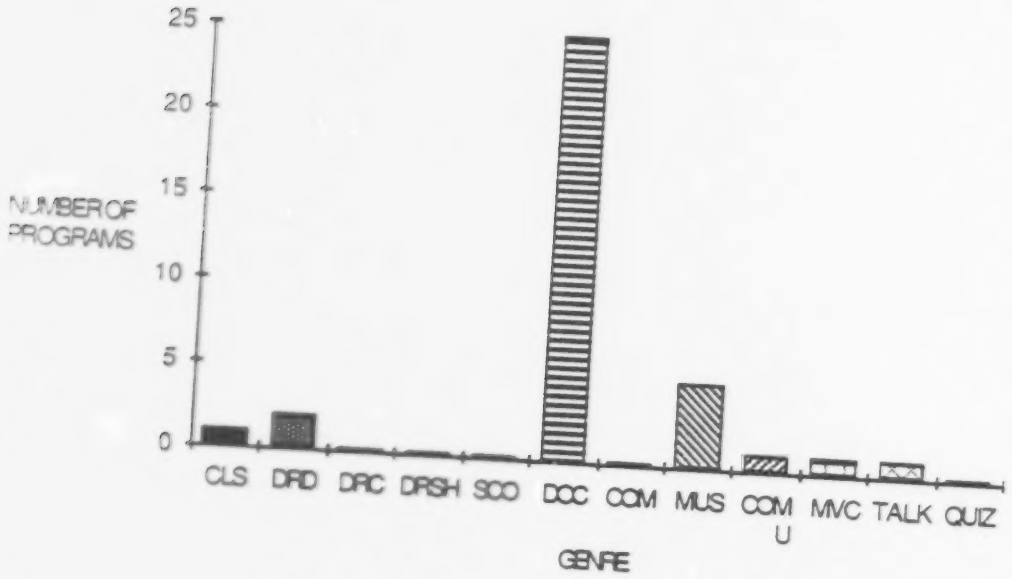
CLS=Classics
DRD=Drama-domestic
DRC=Drama-crime
DRSH=Drama-socio-historical
SCO=Situation Comedy
DOC=Documentary
COM=Comedy performance
MUS=Musical performance
COMU=Comedy/Music/variety
MVC=Music+Video clips
TALK=Talk show
QUIZ=Quiz/Game show



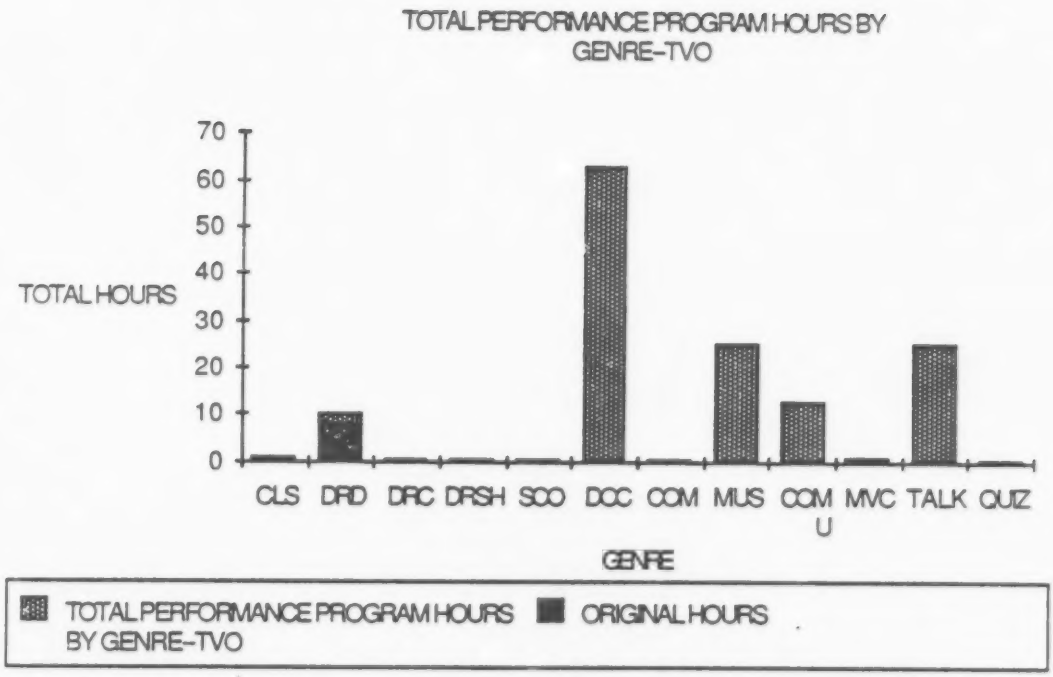
LEGEND:

CLS=Classics	COM=Comedy performance
DRD=Drama-domestic	MUS=Musical performance
DRC=Drama-crime	COMU=Comedy/Music/variety
DRSH=Drama-socio-historical	MVC=Music+Video clips
SCO=Situation Comedy	TALK=Talk show
DOC=Documentary	QUIZ=Quiz/Game show

TOTAL PERFORMANCE PROGRAMS BY GENRE-
TVO



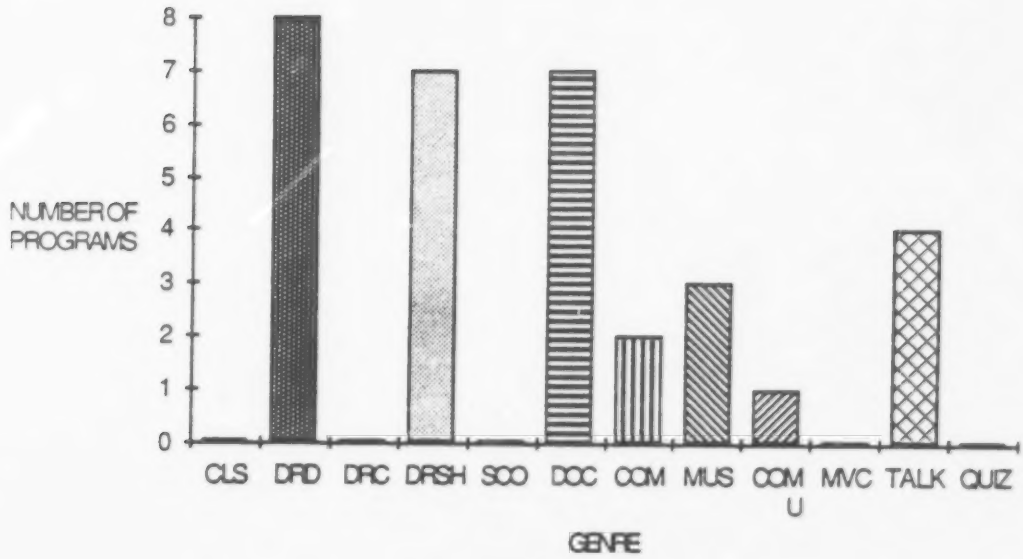
LEGEND:
CLS=Classics
DRD=Drama-domestic
DRC=Drama-crime
DRSH=Drama-socio-historical
SCO=Situation Comedy
DOC=Documentary
COM=Comedy performance
MUS=Musical performance
COMU=Comedy/Music/variety
MVC=Music+Video clips
TALK=Talk show
QUIZ=Quiz/Game show



LEGEND:

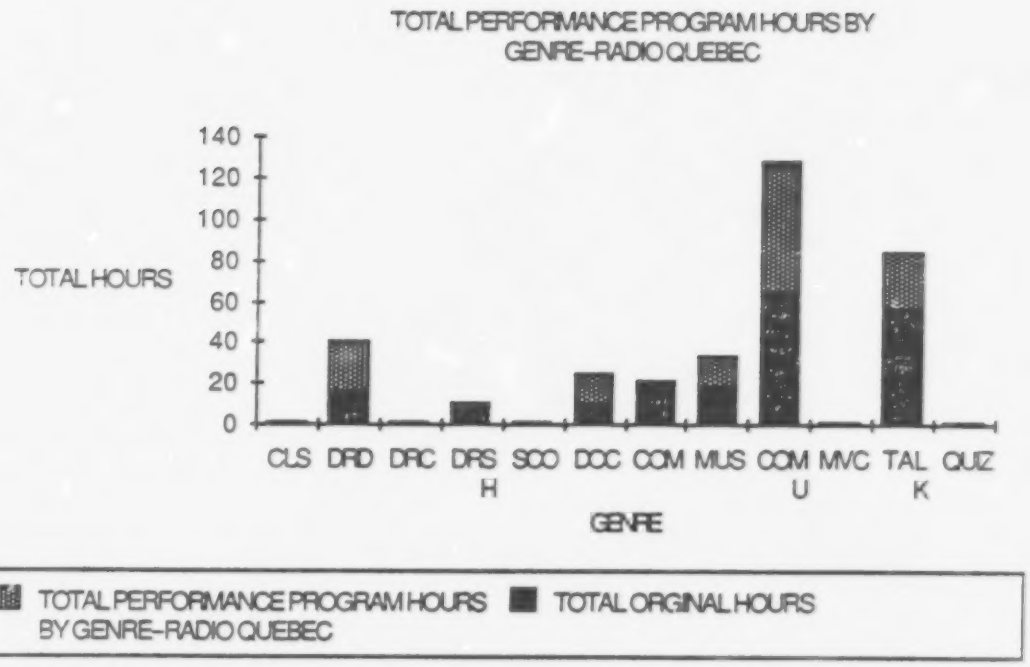
CLS=Classics	COM=Comedy performance
DRD=Drama-domestic	MUS=Musical performance
DRC=Drama-crime	COMU=Comedy/Music/variety
DRSH=Drama-socio-historical	MVC=Music+Video clips
SCO=Situation Comedy	TALK=Talk show
DOC=Documentary	QUIZ=Quiz/Game show

TOTAL PERFORMANCE PROGRAMS BY GENRE-
RADIO QUEBEC



LEGEND:

CLS=Classics	COM=Comedy performance
DRD=Drama-domestic	MUS=Musical performance
DRC=Drama-crime	COMU=Comedy/Music/variety
DRSH=Drama-socio-historical	MVC=Music+Video clips
SCO=Situation Comedy	TALK=Talk show
DOC=Documentary	QUIZ=Quiz/Game show



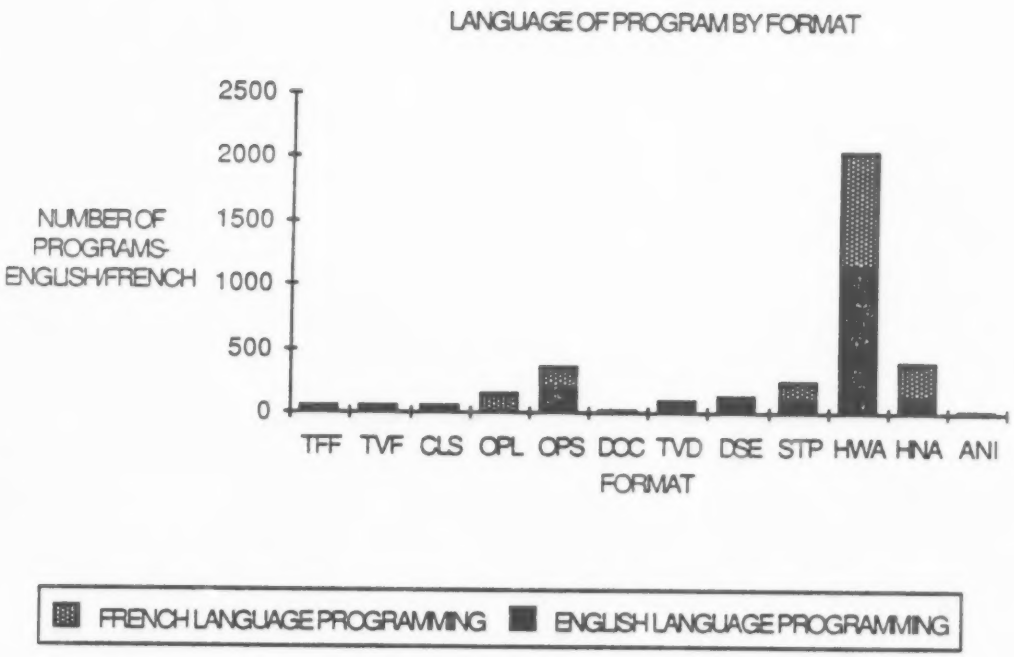
LEGEND:

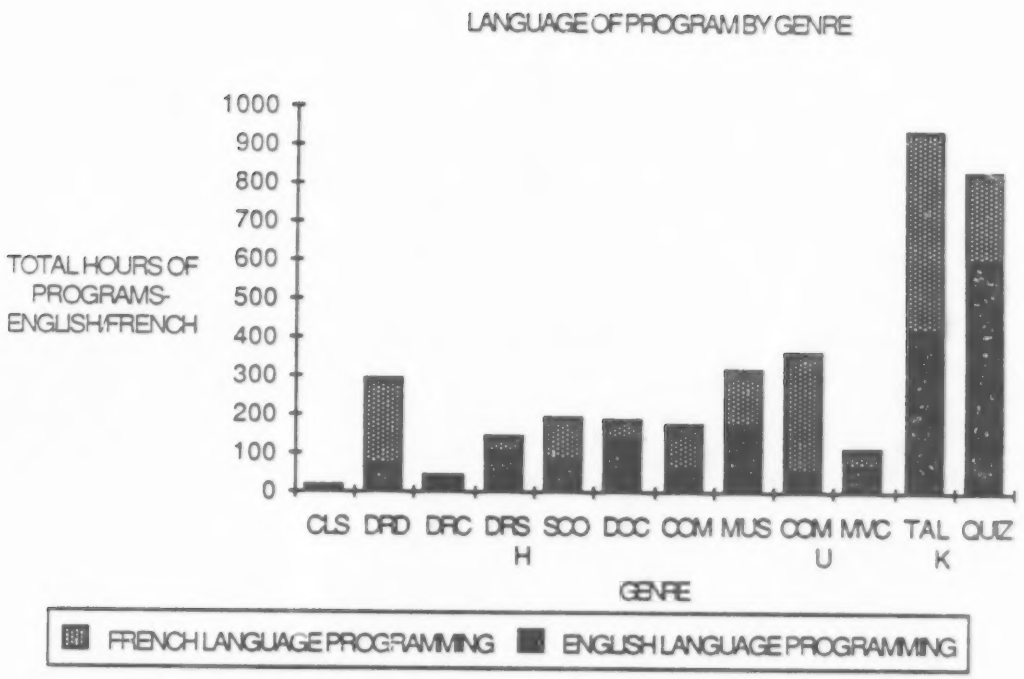
CLS=Classics	COM=Comedy performance
DRD=Drama-domestic	MUS=Musical performance
DRC=Drama-crime	COMU=Comedy/Music/variety
DRSH=Drama-socio-historical	MVC=Music+Video clips
SCO=Situation Comedy	TALK=Talk show
DOC=Documentary	QUIZ=Quiz/Game show

4. PROGRAM LANGUAGE OF PERFORMANCE PROGRAMMING BY FORMAT AND GENRE

a) Format

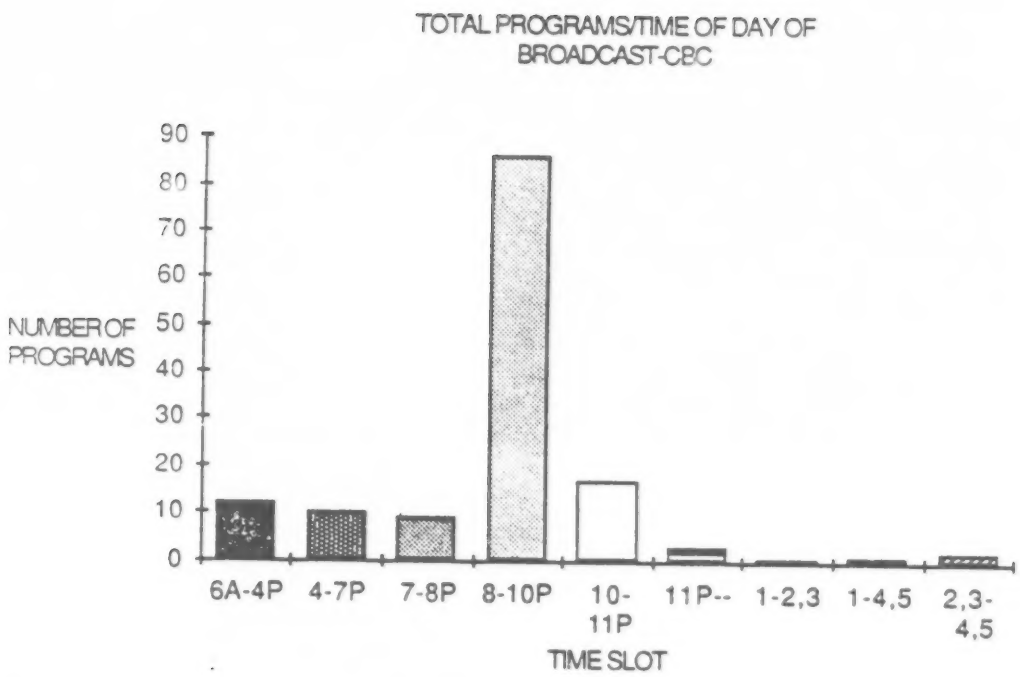
b) Genre


LANGUAGE OF PROGRAM BY FORMAT
NUMBER OF PROGRAMS-ENGLISH/FRENCH
2500
2000
1500
1000
500
0
TFF TVF CLS OPL OPS DOC TVD DSE STP HWA HNA ANI
FORMAT
FRENCH LANGUAGE PROGRAMMING
ENGLISH LANGUAGE PROGRAMMING


LANGUAGE OF PROGRAM BY GENRE
TOTAL HOURS OF PROGRAMS-ENGLISH/FRENCH
1000
900
800
700
600
500
400
300
200
100
0
CLS
DRD
DRC
DRSH
SCO
DOC
COM
MUS
COMU
MVC
TALK
QUIZ
GENRE
FRENCH LANGUAGE PROGRAMMING
ENGLISH LANGUAGE PROGRAMMING

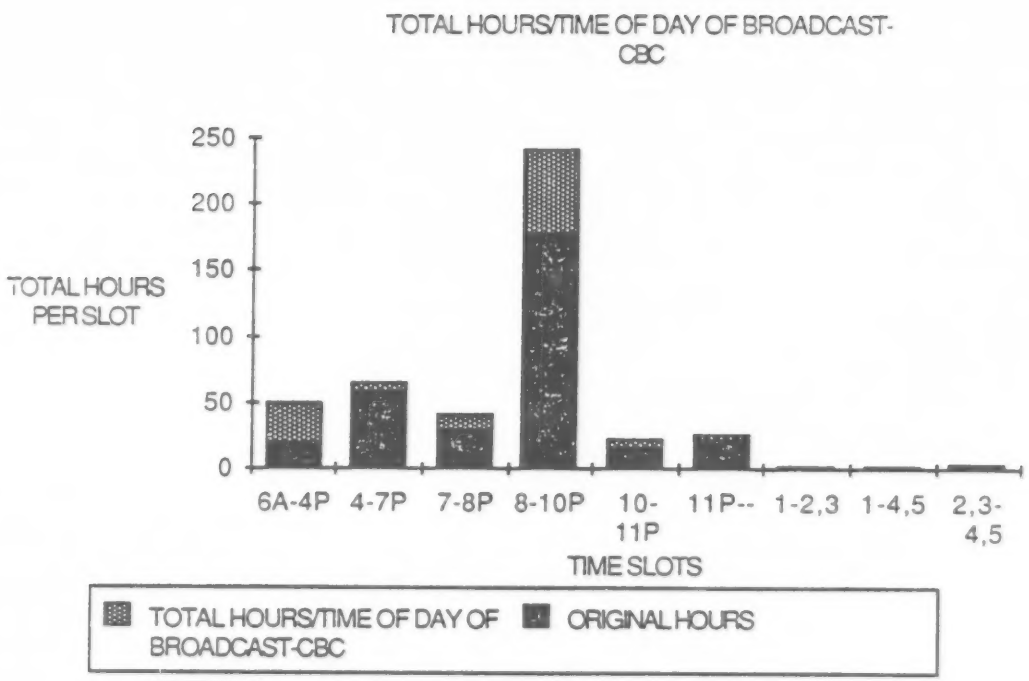
5. SCHEDULING OF PERFORMANCE PROGRAMMING ACCORDING TO TIME PERIOD WITHIN BROADCAST DAY BY BROADCASTER

i) Number of programs for CBC
ii) Number of hours for CBC
iii) Number of program for Radio Canada
iv) Number of hours for Radio Canada
v) Number of programs for CTV
vi) Number of hours for CTV
vii) Number of programs for Global
viii) Number of hours for Global
ix) Number of programs for TVA
x) Number of hours for TVA
xi) Number of programs for TVO
xii) Number of hours for TVO
xiii) Number of programs for Radio Quebec
xiv) Number of hours for Radio Quebec



LEGEND FOR TIME PERIOD OF BROADCAST DAY:

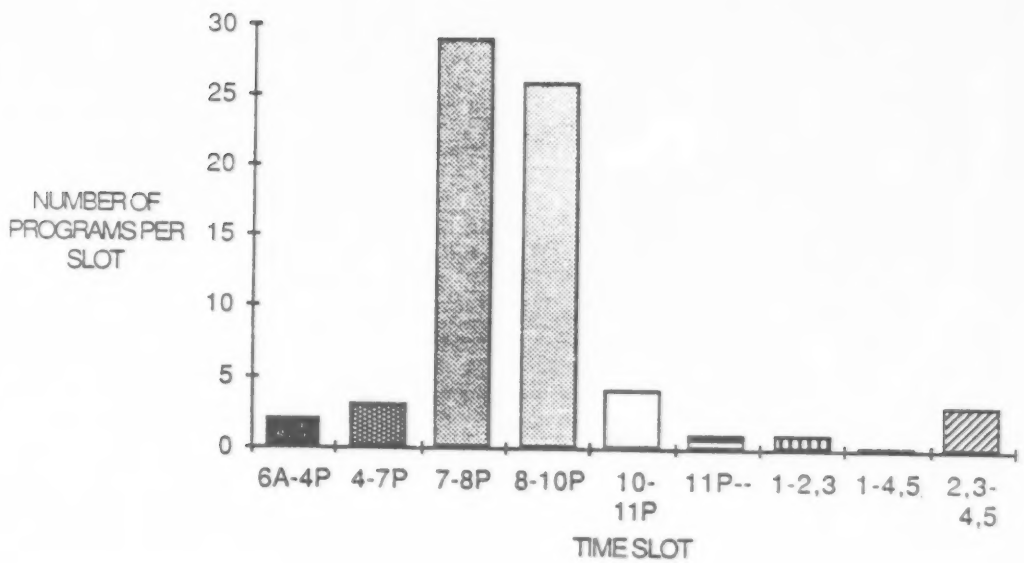
6A-4P = 6 a.m.-4 p.m. 11P-- = 11 p.m. and onward
4-7P = 4 p.m.-7 p.m. 1-2,3 = broadcast in period 6 a.m - 4p.m.and 4 p.m - 8p.m.
7-8P = 7 p.m.-8 p.m. 1-4,5 = broadcast in period 6 a.m.- 4p.m.and 8 p.m.-11p.m.
8-10P = 8 p.m.-10 p.m. 2,3-4,5= broadcast in period 4 p.m.- 8p.m.and 8 p.m.-11p.m.
10-11P= 10p.m.-11 p.m.



LEGEND FOR TIME PERIOD OF BROADCAST DAY:

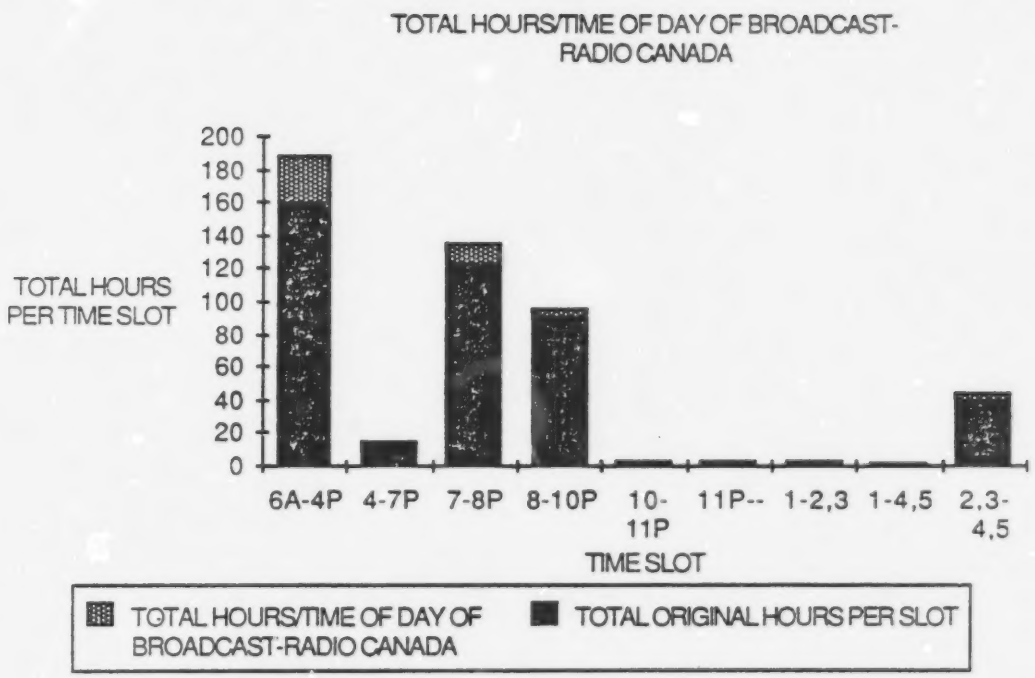
6A-4P = 6 a.m.-4 p.m. 11P-- = 11 p.m. and onward
4-7P = 4 p.m.-7 p.m. 1-2,3 = broadcast in period 6 a.m.- 4p.m.and 4 p.m - 8p.m.
7-8P = 7 p.m.-8 p.m. 1-4,5 = broadcast in period 6 a.m.- 4p.m.and 8 p.m.-11p.m.
8-10P = 8 p.m.-10 p.m. 2,3-4,5= broadcast in period 4 p.m.- 8p.m.and 8 p.m.-11p.m.
10-11P= 10p.m.-11 p.m.

NUMBER OF PROGRAMS/TIME OF DAY OF BROADCAST-RADIO CANADA



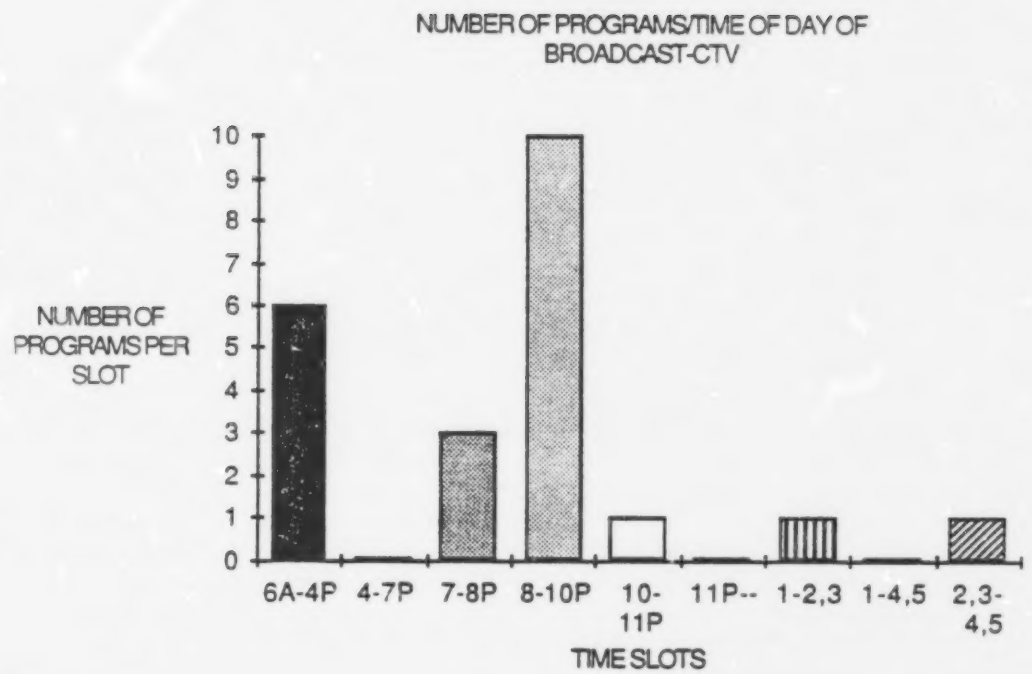
LEGEND FOR TIME PERIOD OF BROADCAST DAY:

6A-4P = 6 a.m.-4 p.m. 11P-- = 11 p.m. and onward
4-7P = 4 p.m.-7 p.m. 1-2,3 = broadcast in period 6 a.m.- 4p.m.and 4 p.m - 8p.m.
7-8P = 7 p.m.-8 p.m. 1-4,5 = broadcast in period 6 a.m.- 4p.m.and 8 p.m.-11p.m.
8-10P = 8 p.m.-10 p.m. 2,3-4,5= broadcast in period 4 p.m.- 8p.m.and 8 p.m.-11p.m.
10-11P= 10p.m.-11 p.m.



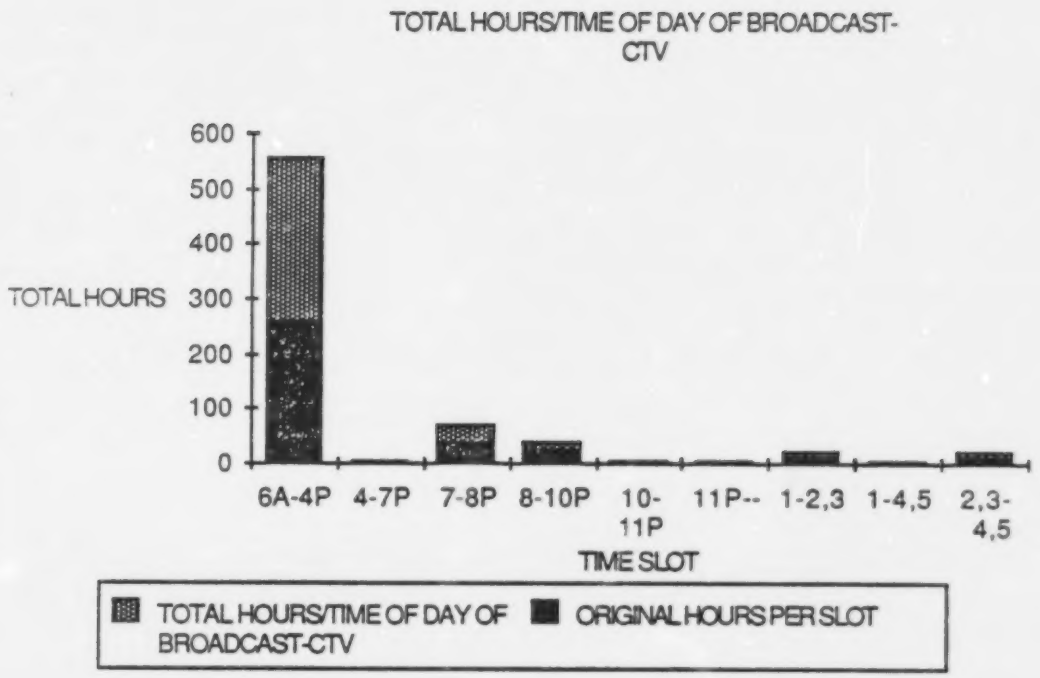
LEGEND FOR TIME PERIOD OF BROADCAST DAY:

6A-4P = 6 a.m.-4 p.m.
4-7P = 4 p.m.-7 p.m.
7-8P = 7 p.m.-8 p.m.
8-10P = 8 p.m.-10 p.m.
10-11P= 10p.m.-11 p.m.
11P-- = 11 p.m. and onward
1-2,3 = broadcast in period 6 a.m.- 4p.m.and 4 p.m - 8p.m.
1-4,5 = broadcast in period 6 a.m.- 4p.m.and 8 p.m.-11p.m.
2,3-4,5= broadcast in period 4 p.m.- 8p.m.and 8 p.m.-11p.m.



LEGEND FOR TIME PERIOD OF BROADCAST DAY:

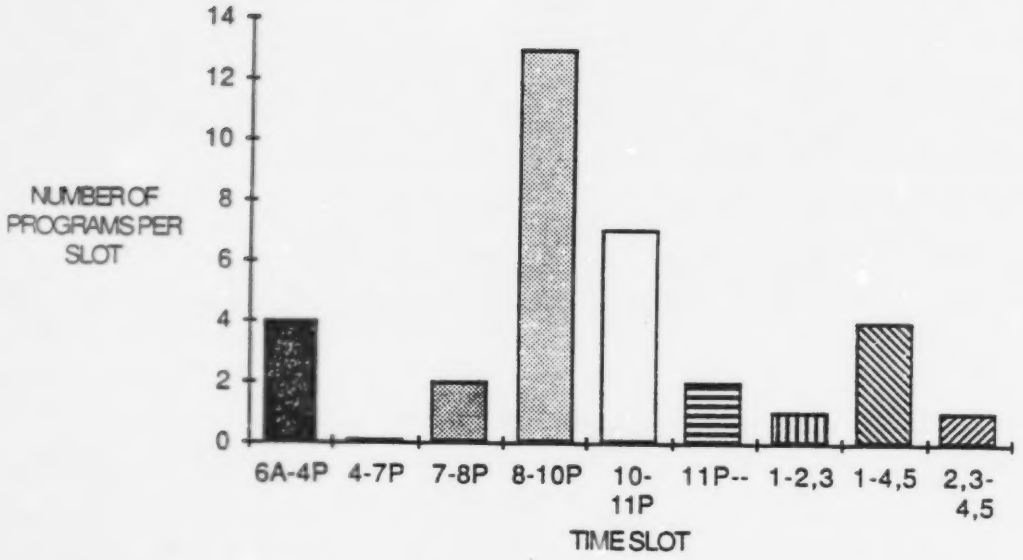
6A-4P = 6 a.m.-4 p.m.
4-7P = 4 p.m.-7 p.m.
7-8P = 7 p.m.-8 p.m.
8-10P = 8 p.m.-10 p.m.
10-11P= 10p.m.-11 p.m.
11P-- = 11 p.m. and onward
1-2,3 = broadcast in period 6 a.m.- 4p.m.and 4 p.m - 8p.m.
1-4,5 = broadcast in period 6 a.m.- 4p.m.and 8 p.m.-11p.m.
2,3-4,5= broadcast in period 4 p.m.- 8p.m.and 8 p.m.-11p.m.



LEGEND FOR TIME PERIOD OF BROADCAST DAY:

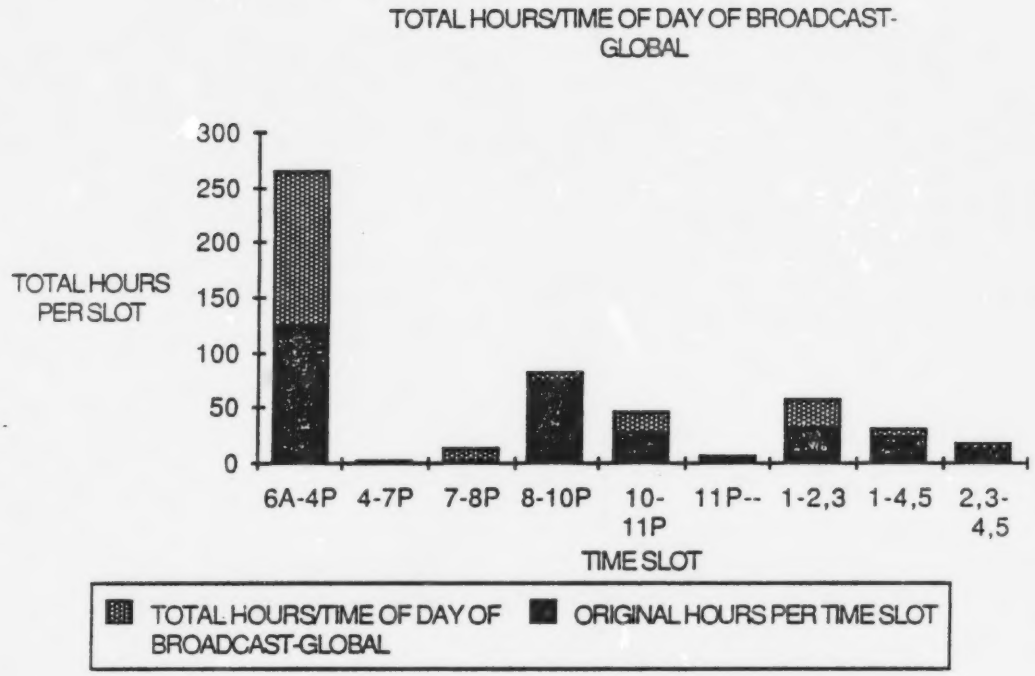
6A-4P = 6 a.m.-4 p.m. 11P-- = 11 p.m. and onward
4-7P = 4 p.m.-7 p.m. 1-2,3 = broadcast in period 6 a.m.- 4p.m.and 4 p.m - 8p.m.
7-8P = 7 p.m.-8 p.m. 1-4,5 = broadcast in period 6 a.m.- 4p.m.and 8 p.m.-11p.m.
8-10P = 8 p.m.-10 p.m. 2,3-4,5= broadcast in period 4 p.m.- 8p.m.and 8 p.m.-11p.m.
10-11P= 10p.m.-11 p.m.

NUMBER OF PROGRAMS/TIME OF DAY OF BROADCAST-GLOBAL



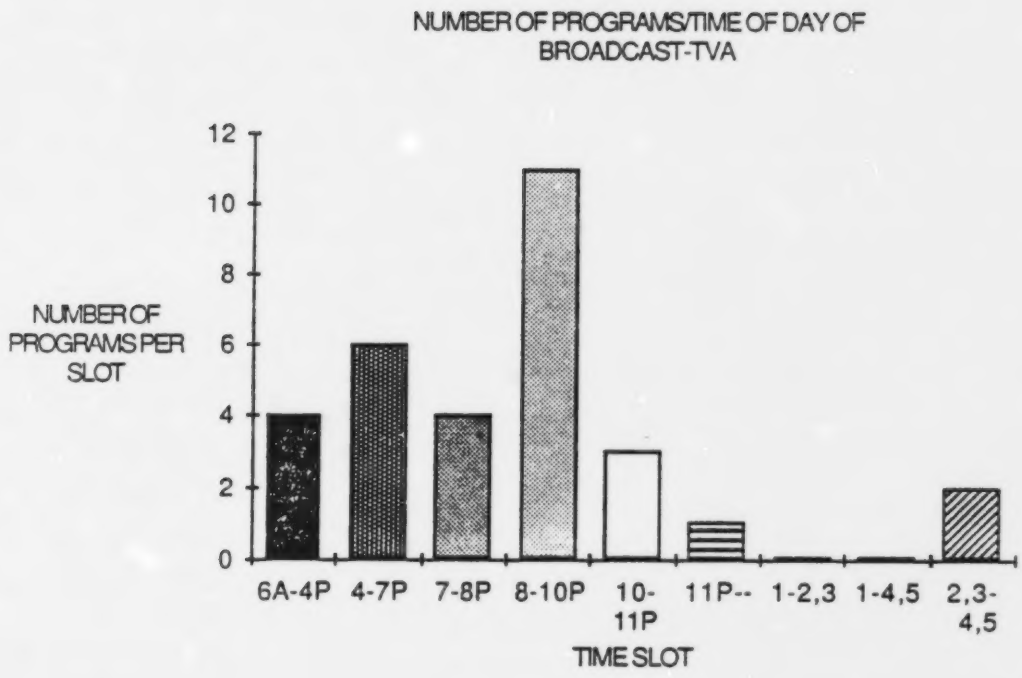
LEGEND FOR TIME PERIOD OF BROADCAST DAY:

6A-4P = 6 a.m.-4 p.m. 11P-- = 11 p.m. and onward
4-7P = 4 p.m.-7 p.m. 1-2,3 = broadcast in period 6 a.m.- 4p.m.and 4 p.m - 8p.m.
7-8P = 7 p.m.-8 p.m. 1-4,5 = broadcast in period 6 a.m.- 4p.m.and 8 p.m.-11p.m.
8-10P = 8 p.m.-10 p.m. 2,3-4,5= broadcast in period 4 p.m.- 8p.m.and 8 p.m.-11p.m.
10-11P= 10p.m.-11 p.m.



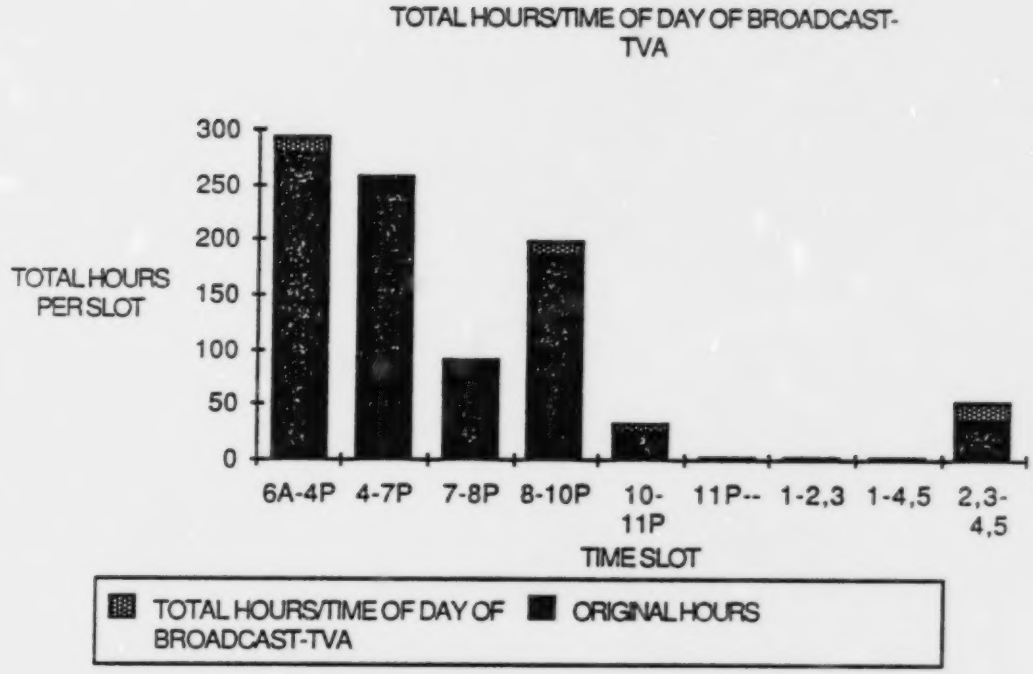
LEGEND FOR TIME PERIOD OF BROADCAST DAY:

6A-4P = 6 a.m.-4 p.m. 11P-- = 11 p.m. and onward
4-7P = 4 p.m.-7 p.m. 1-2,3 = broadcast in period 6 a.m.- 4p.m.and 4 p.m - 8p.m.
7-8P = 7 p.m.-8 p.m. 1-4,5 = broadcast in period 6 a.m.- 4p.m.and 8 p.m.-11p.m.
8-10P = 8 p.m.-10 p.m. 2,3-4,5= broadcast in period 4 p.m.- 8p.m.and 8 p.m.-11p.m.
10-11P= 10p.m.-11 p.m.



LEGEND FOR TIME PERIOD OF BROADCAST DAY:

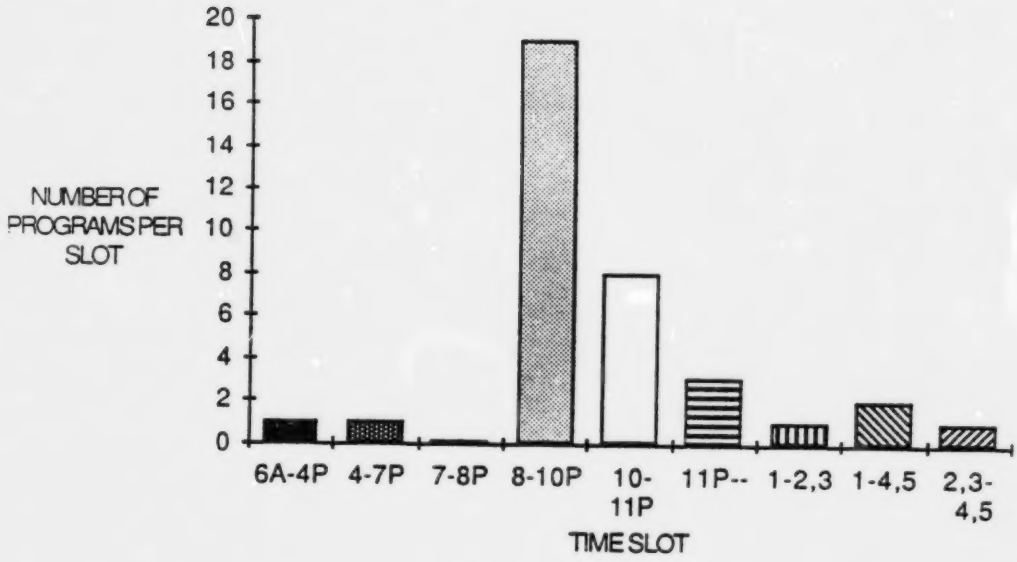
6A-4P = 6 a.m.-4 p.m.
4-7P = 4 p.m.-7 p.m.
7-8P = 7 p.m.-8 p.m.
8-10P = 8 p.m.-10 p.m.
10-11P= 10p.m.-11 p.m.
11P-- = 11 p.m. and onward
1-2,3 = broadcast in period 6 a.m.- 4p.m.and 4 p.m - 8p.m.
1-4,5 = broadcast in period 6 a.m.- 4p.m.and 8 p.m.-11p.m.
2,3-4,5= broadcast in period 4 p.m.- 8p.m.and 8 p.m.-11p.m.



LEGEND FOR TIME PERIOD OF BROADCAST DAY:

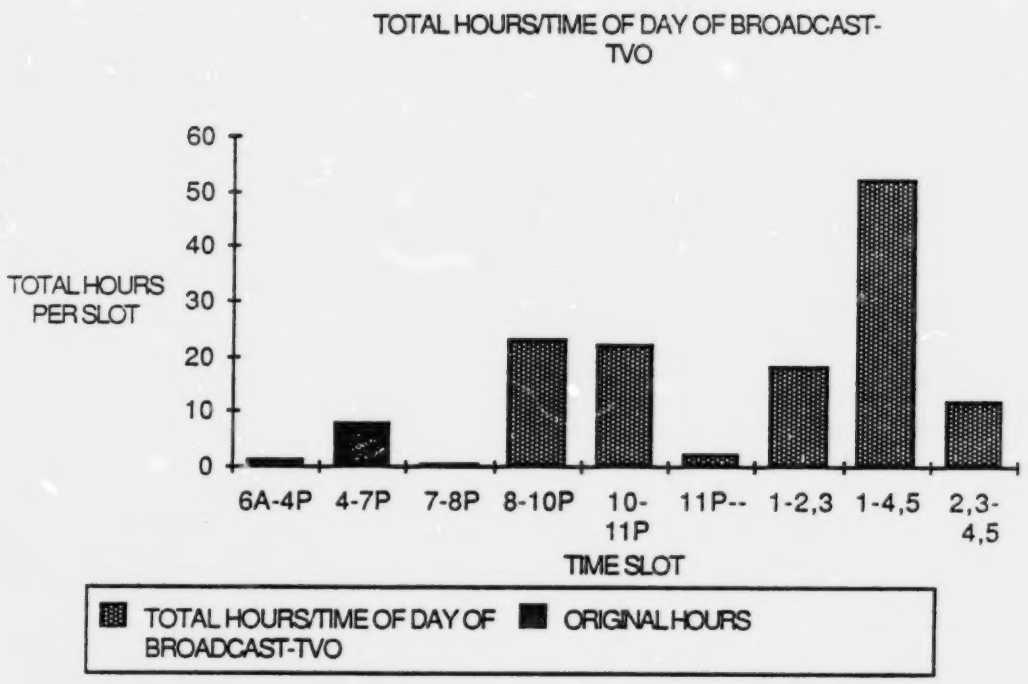
6A-4P = 6 a.m.-4 p.m. 11P-- = 11 p.m. and onward
4-7P = 4 p.m.-7 p.m. 1-2,3 = broadcast in period 6 a.m.- 4p.m.and 4 p.m - 8p.m.
7-8P = 7 p.m.-8 p.m. 1-4,5 = broadcast in period 6 a.m.- 4p.m.and 8 p.m.-11p.m.
8-10P = 8 p.m.-10 p.m. 2,3-4,5= broadcast in period 4 p.m.- 8p.m.and 8 p.m.-11p.m.
10-11P= 10p.m.-11 p.m.

NUMBER OF PROGRAMS/TIME OF DAY OF BROADCAST-TVO



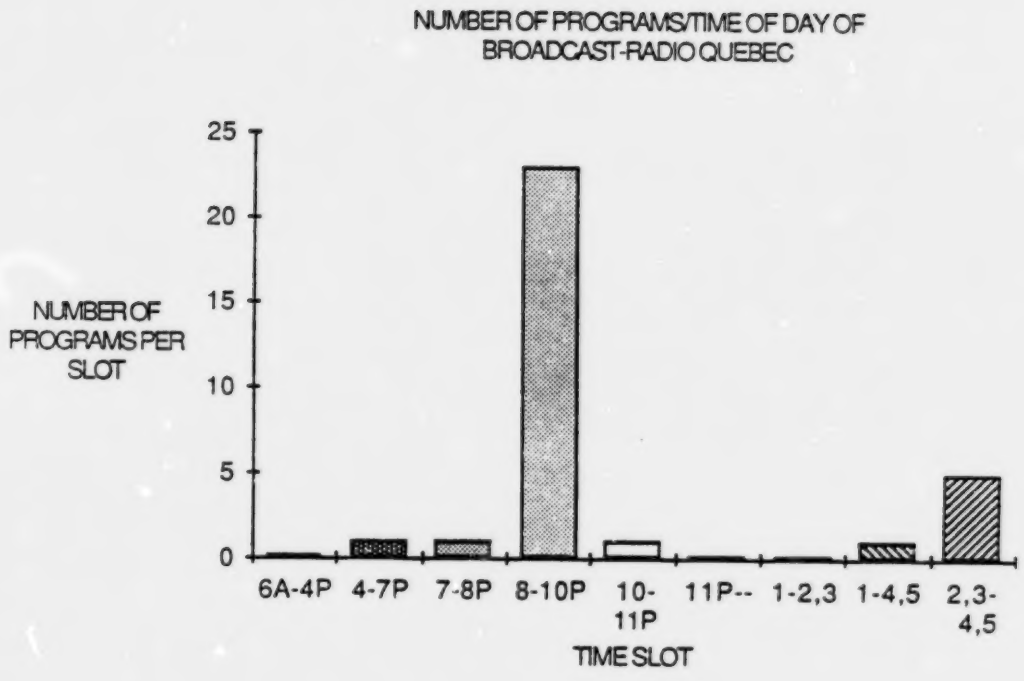
LEGEND FOR TIME PERIOD OF BROADCAST DAY:

6A-4P = 6 a.m.-4 p.m.
4-7P = 4 p.m.-7 p.m.
7-8P = 7 p.m.-8 p.m.
8-10P = 8 p.m.-10 p.m.
10-11P= 10p.m.-11 p.m.
11P-- = 11 p.m. and onward
1-2,3 = broadcast in period 6 a.m.- 4p.m.and 4 p.m - 8p.m.
1-4,5 = broadcast in period 6 a.m.- 4p.m.and 8 p.m.-11p.m.
2,3-4,5= broadcast in period 4 p.m.- 8p.m.and 8 p.m.-11p.m.



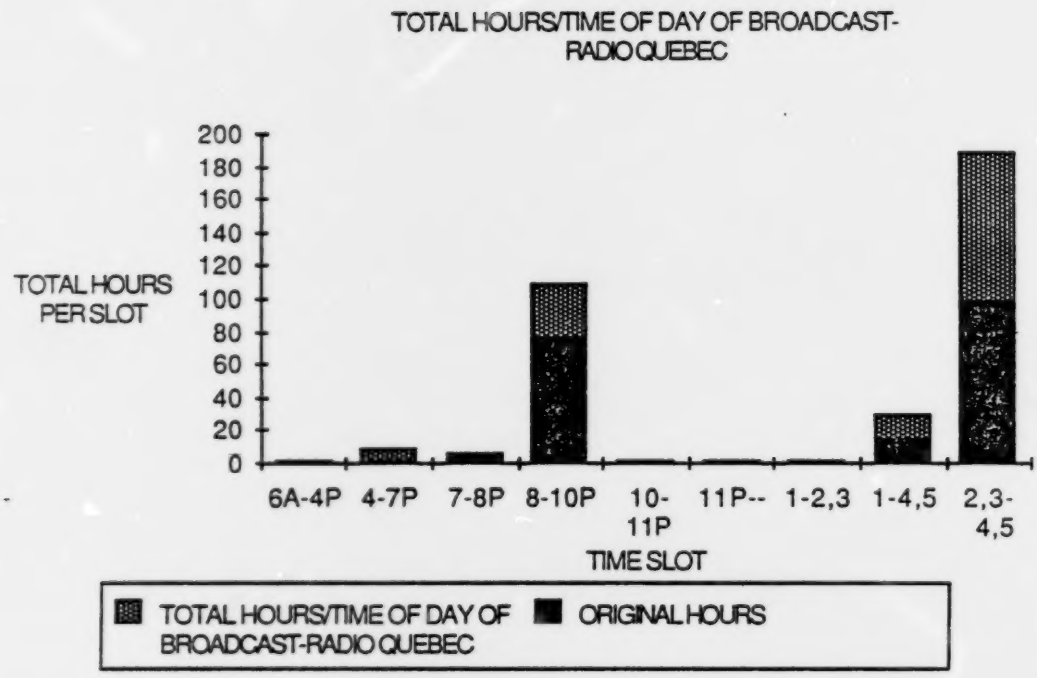
LEGEND FOR TIME PERIOD OF BROADCAST DAY:

6A-4P = 6 a.m.-4 p.m. 11P-- = 11 p.m. and onward
4-7P = 4 p.m.-7 p.m. 1-2,3 = broadcast in period 6 a.m.- 4p.m.and 4 p.m - 8p.m.
7-8P = 7 p.m.-8 p.m. 1-4,5 = broadcast in period 6 a.m.- 4p.m.and 8 p.m.-11p.m.
8-10P = 8 p.m.-10 p.m. 2,3-4,5= broadcast in period 4 p.m.- 8p.m.and 8 p.m.-11p.m.
10-11P= 10p.m.-11 p.m.



LEGEND FOR TIME PERIOD OF BROADCAST DAY:

6A-4P = 6 a.m.-4 p.m. 11P-- = 11 p.m. and onward
4-7P = 4 p.m.-7 p.m. 1-2,3 = broadcast in period 6 a.m.- 4p.m.and 4 p.m - 8p.m.
7-8P = 7 p.m.-8 p.m. 1-4,5 = broadcast in period 6 a.m.- 4p.m.and 8 p.m.-11p.m.
8-10P = 8 p.m.-10 p.m. 2,3-4,5= broadcast in period 4 p.m.- 8p.m.and 8 p.m.-11p.m.
10-11P= 10p.m.-11 p.m.



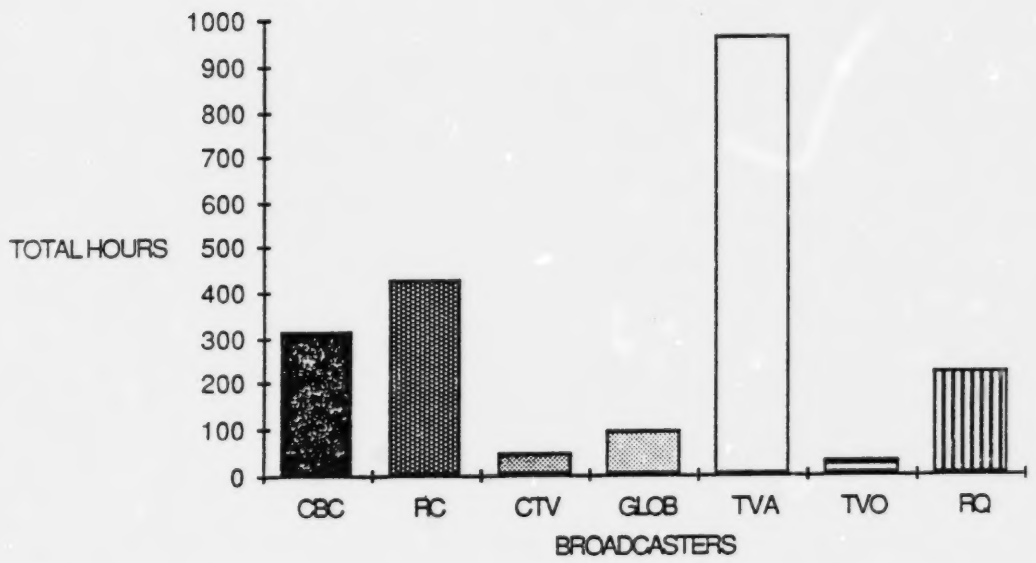
LEGEND FOR TIME PERIOD OF BROADCAST DAY:

6A-4P = 6 a.m.-4 p.m.
4-7P = 4 p.m.-7 p.m.
7-8P = 7 p.m.-8 p.m.
8-10P = 8 p.m.-10 p.m.
10-11P= 10p.m.-11 p.m.
11P-- = 11 p.m. and onward
1-2,3 = broadcast in period 6 a.m.- 4p.m.and 4 p.m - 8p.m.
1-4,5 = broadcast in period 6 a.m.- 4p.m.and 8 p.m.-11p.m.
2,3-4,5= broadcast in period 4 p.m.- 8p.m.and 8 p.m.-11p.m.

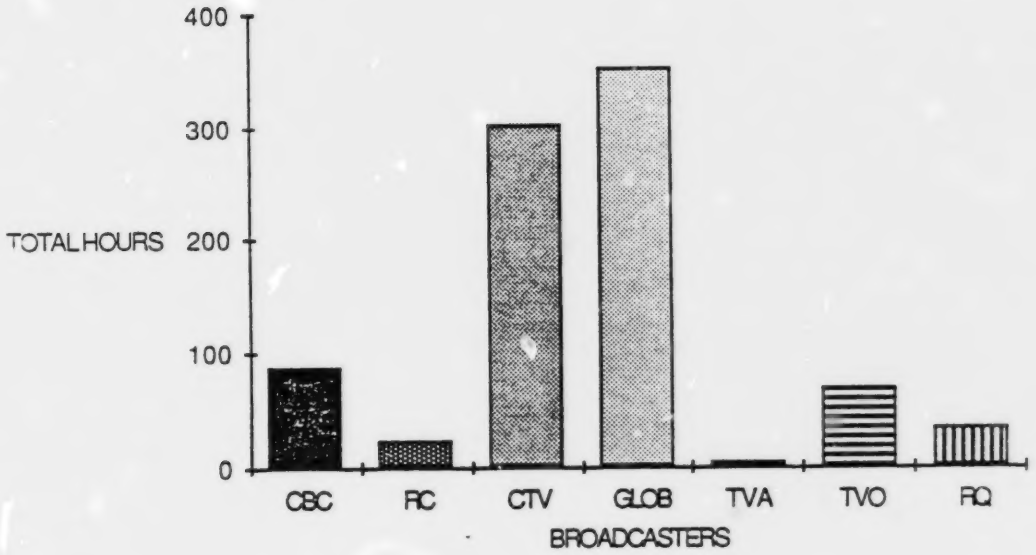
6. PRODUCTION ARRANGEMENT BY BROADCASTER

i) In-house Production
ii) External Production
iii) Canadian Co-Production
iv) International CO-Production

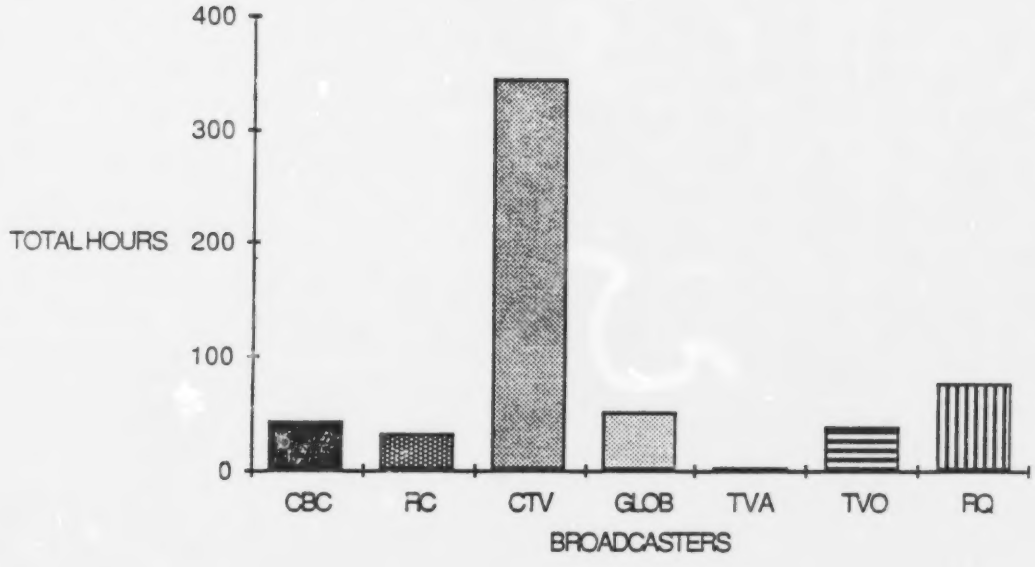
TOTAL PERFORMANCE PROGRAM HOURS BY
IN HOUSE PRODUCTION

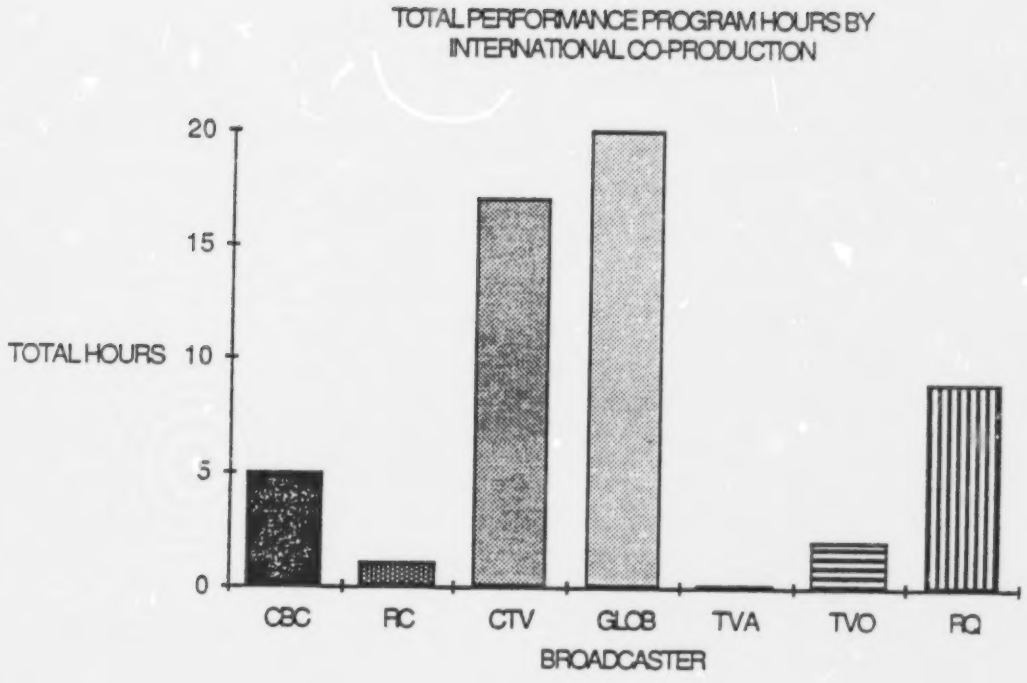


TOTAL PERFORMANCE PROGRAM HOURS BY
EXTERNAL PRODUCTION



TOTAL PERFORMANCE PROGRAM HOURS BY
CANADIAN CO-PRODUCTION




TOTAL PERFORMANCE PROGRAM HOURS BY
INTERNATIONAL CO-PRODUCTION
TOTAL HOURS
20
15
10
5
0
CBC
RC
CTV
GLOB
TVA
TVO
RQ
BROADCASTER

7. PRE-BROADCAST DISTRIBUTION BY FORMAT

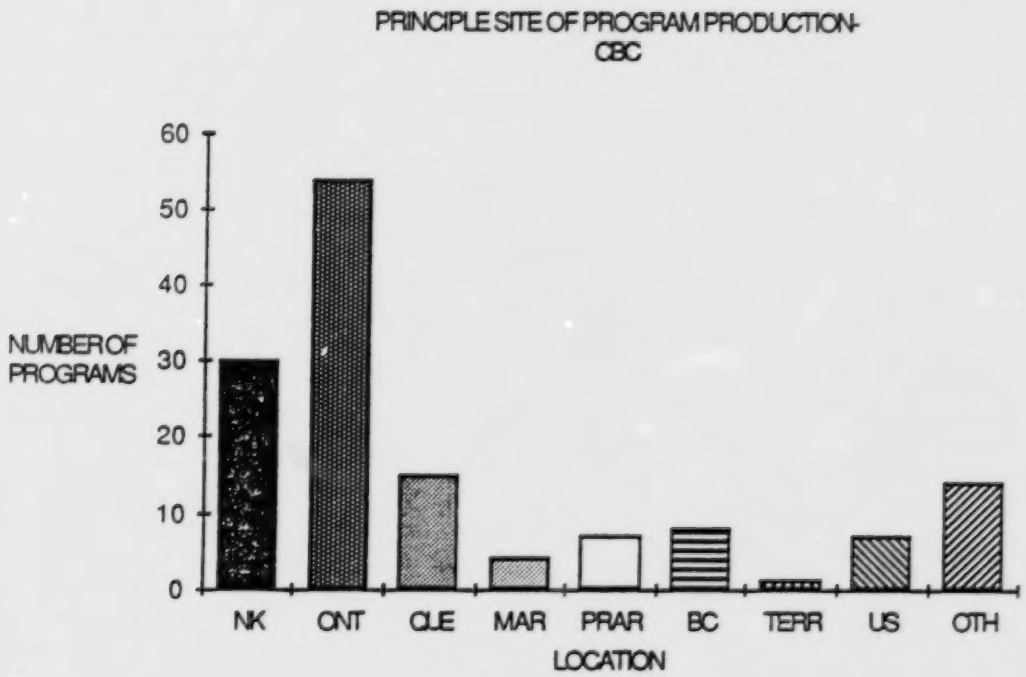
COUNT	PREDTST NOT KNOW IN 0	THEATRIC AL 1	PAY-TV 2	NONE 4	ROW TOTAL
FORMAT					
1 THEAT FTC FTLM	1	31		1	33 9.0
2 TV FTC FTLM	1			21	22 6.0
3 CLENDED SERTES	3			5	8 2.2
4 OPENDED SERTAL				11	11 3.0
5 OPENDED SERTES	2			25	27 7.4
6 THEATDOC				2	2 .5
7 TV DOC	11			69	80 21.9
8 DOC SERTES	2			16	18 4.9
10 STAGE PERF	8	1	4	76	89 24.4
11 HOSTPROG W AUD	2			49	51 14.0
12 HOSTPROGNOAUD	4			19	23 6.3
13 ANIMATED				1	1 .3
COLUMN TOTAL	34 9.3	32 8.8	4 1.1	295 80.8	365 100.0

NUMBER OF MISSING OBSERVATIONS = 0

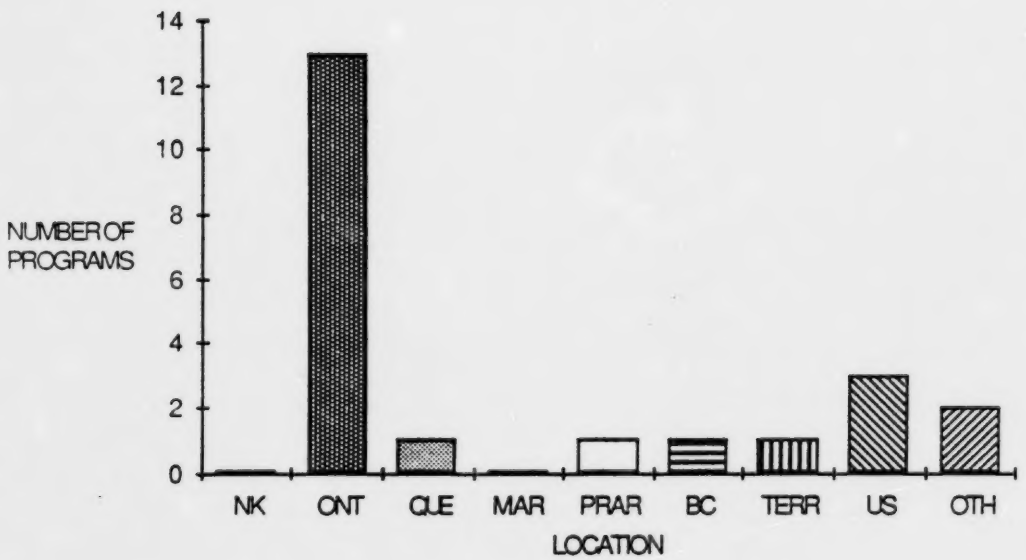
8. PRINCIPAL SITE OF PRODUCTION OF PROGRAM BY BROADCASTER BY REGION

COUNT	BROADCAS							
	CBC	RADIO CA CTV		GLOBAL	TVA	TV ONTAR	RADIO-QU	
SITEPROD	1	RADIO 2	3	4	5	TO 6	FREE 7	ROW TOTAL
NOT KNOWN 0	30			1		1		
ONTARIO 1	54	4	13	14		14		9.5 103
QUEBEC 2	15	44	1	2	31	4	30	29.1 146
MARITIMES 3	4			1		1		40.9 1.1
PRAIRIES 4	7		1	5		1		3.8
BC 5	8		1	3		2		14
TERRITORIES 6	1		1					3.9 .3
UNITED ST 7	7		3	3				.5 13
OTHER 8	14		2	3		11	2	3.6 33
COLUMN TOTAL	140 38.4	70 19.2	22 6.0	34 9.3	31 8.5	30 8.2	32 8.8	8.8 364 100.0

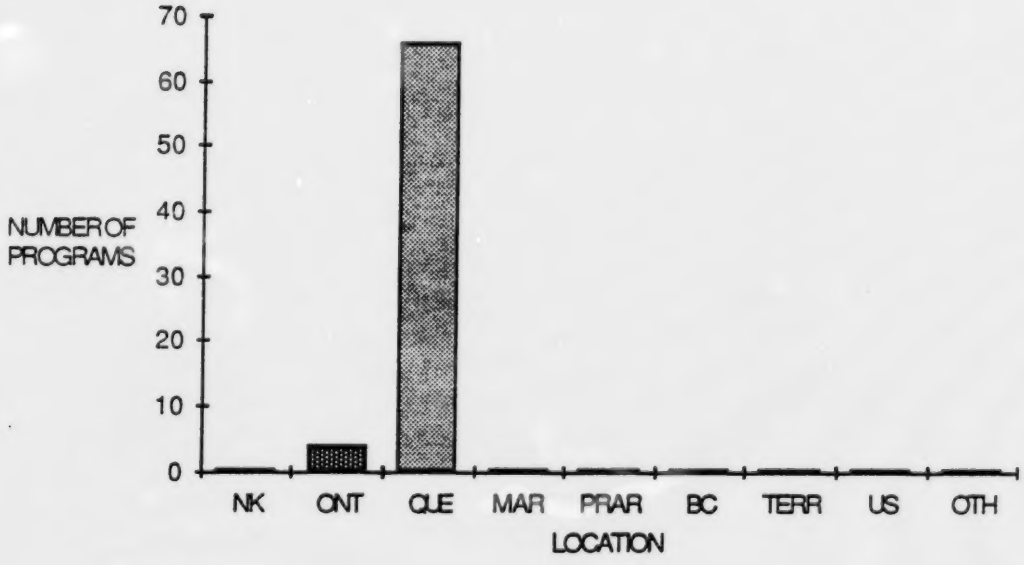
NUMBER OF MISSING OBSERVATIONS = 0

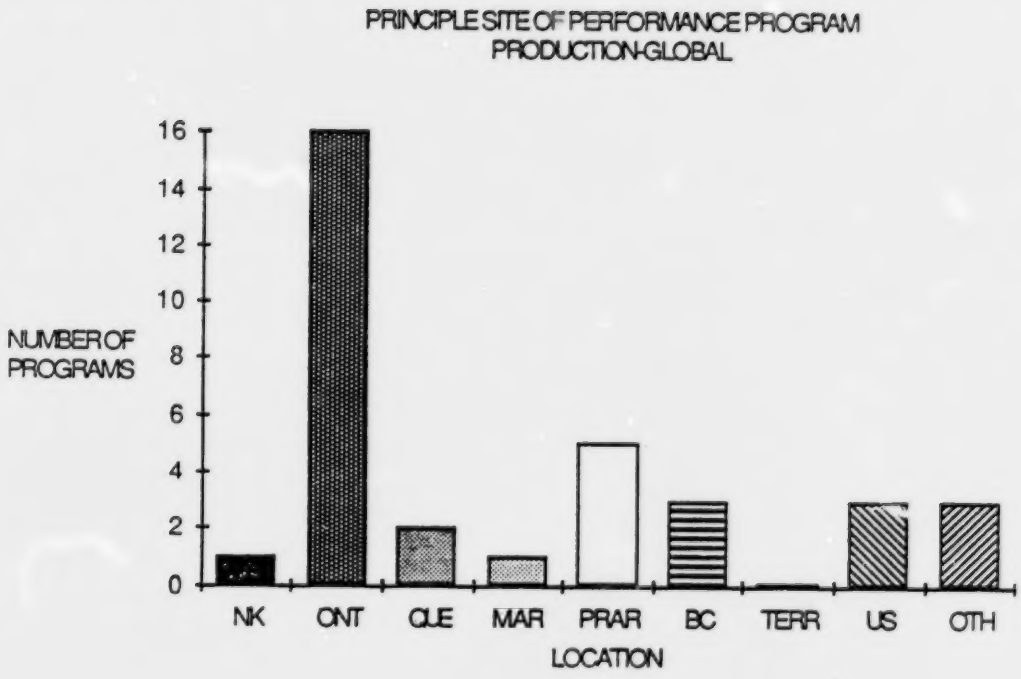

PRINCIPLE SITE OF PROGRAM PRODUCTION-
CBC
NUMBER OF PROGRAMS
60
50
40
30
20
10
0
NK
ONT
CLE
MAR
PRAR
BC
TERR
US
OTH
LOCATION

PRINCIPLE SITE OF PERFORMANCE PROGRAM
PRODUCTION-CTV

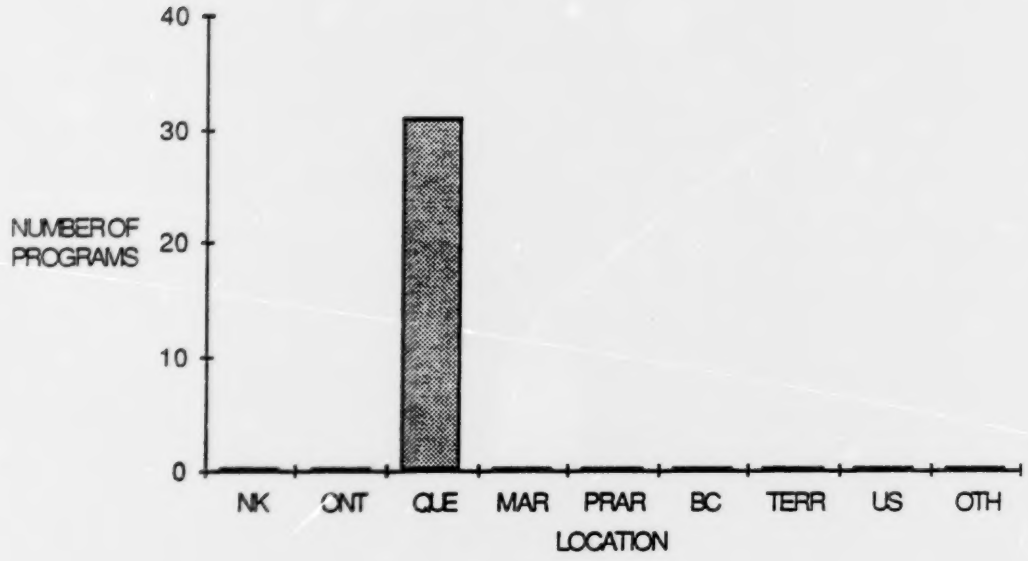


PRINCIPLE SITE OF PERFORMANCE PROGRAM
PRODUCTION-RADIO CANADA

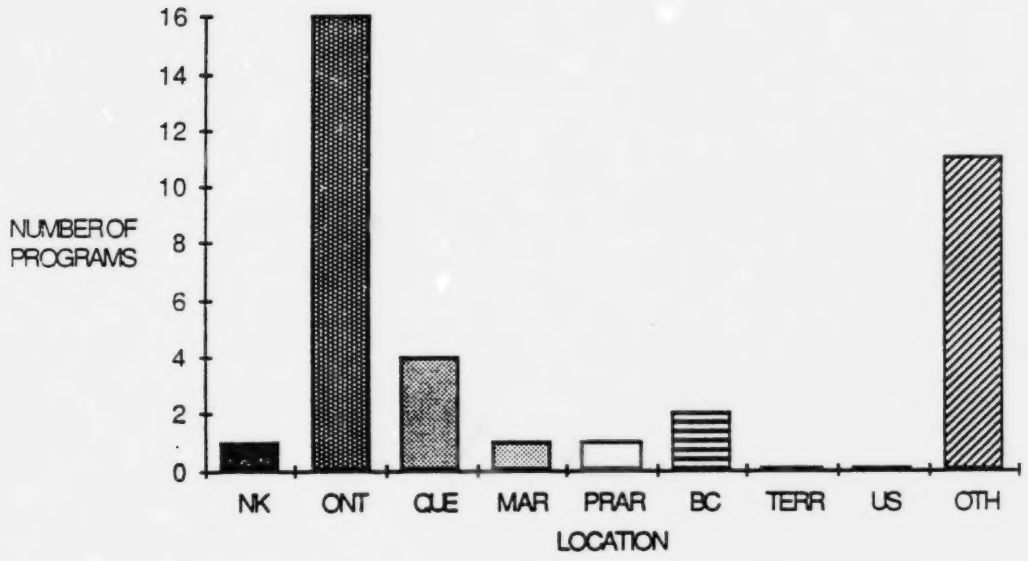



PRINCIPLE SITE OF PERFORMANCE PROGRAM
PRODUCTION-GLOBAL
NUMBER OF PROGRAMS
16
14
12
10
8
6
4
2
0
NK
ONT
QUE
MAR
PRAR
BC
TERR
US
OTH
LOCATION

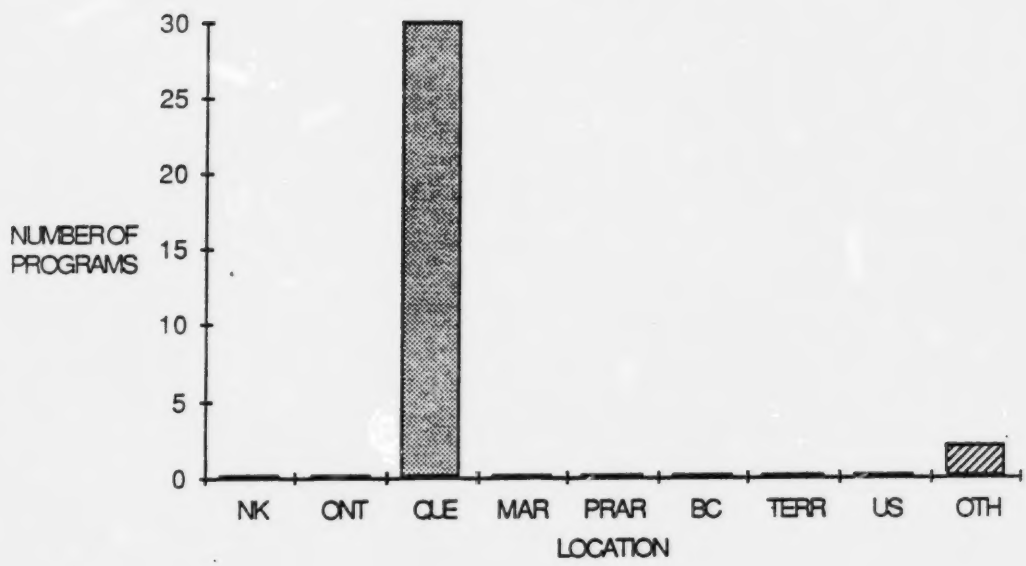
PRINCIPLE SITE OF PERFORMANCE PROGRAM
PRODUCTION-TVA



PRINCIPLE SITE OF PERFORMANCE PROGRAM
PRODUCTION-TVO



PRINCIPLE SITE OF PERFORMANCE PROGRAM
PRODUCTION-RADIO QUEBEC



Chapter 4

CANADIAN PERFORMANCE PROGRAMMING: PROGRAM PROFILES AND DESCRIPTIONS

CANADIAN PERFORMANCE PROGRAMMING:
PROFILES AND DESCRIPTIONS

CBC

AS YOU LIKE IT
THE CHILDREN'S CRUSADE
DANGER BAY
EMPIRE INC.
GOLDEN TRIANGLE
GOOD ROCKIN' TONITE
HANGIN' IN
HOCKEY NIGHT
THE JUNO AWARDS
THE PAUL ANKA SHOW
RAYMOND MASSEY
REACH FOR THE TOP
REAR-VIEW MIRROR
ROCK, ICE AND OIL
SEEING THINGS
TWENTIETH CENTURY DISEASE
WAR

CTV

BIZARRE
DEFINITION
THE DON HARRON SHOW
SNOW JOB

GLOBAL

EVENING AT THE IMPROV
THE GOOD TREE
MATT AND JENNY
THE PAINTED DOOR
PAJAMA TOPS
ROCK ETC.
TOM JONES
YOUNG & RESTLESS GALA

RADIO-CANADA

BONHEUR D'OCCASION
CHARLES TRENET
JEAN LAPOINTE
JUSTE POUR RIRE
LE MALENTENDU
MONSIEUR LE MINISTRE
POIVRE ET SEL
LE TEMPS DES CHOIX
LE TEMPS D'UNE PAIX

RADIO-QUEBEC

A PLEIN TEMPS
LA LIGUE NATIONALE D'IMPROVISATION
LA MANIERE NOIRE
SOS J'ECOUTE
VENDREDI CHAUD

TELE METROPOLE

ENTRE CHIEN ET LOUP
MICHEL JASMIN
SUPER GALAXIE

CBC

AS YOU LIKE IT

BACKGROUND

The stage performance of the Shakespearian classic, "As You Like it", was aired once in the winter of 1984 by the CBC. "As You Like It" was produced by the CBC and features a principally Canadian production crew and cast.

DESCRIPTION

A taped performance of Shakespeare's play, as presented at the Stratford Festival.

CONSTRUCTION OF THE PROGRAM

Following the opening credits, people are shown entering the Stratford Festival Theatre, and awaiting the beginning of the production. The program then consists of a recording of the performance.

CULTURAL MARKERS

Beyond the written announcement that this is "The Stratford Festival's production of As You Like it", there are, for obvious reasons, no mentions of a specifically Canadian nature.

CULTURAL FEATURES

The program's value is two-fold:
a) As the presentation of a Shakespearian play, it clearly is an example of "cultural" programming, of the sort often broadcast on public television networks.

b) As a recording of the Stratford Festival's production, it presents Canadian talent, and highlights a prestigious Canadian institution. In this sense, it exemplifies the sorts of collaboration between Canadian cultural institutions often proposed as a solution to economic and cultural deficiency. At the same time, it has no features which would make it inappropriate to the international market-place for "cultural" programming.

It should be noted that the program does not have the hosted introduction which often accompanies comparable programs on public television in Great Britain and the United States. Such framing devices are often useful in anchoring programs of this kind within the ongoing flow of television programming, and provide a context of understanding for those perhaps unfamiliar with the work presented. An overly-rigid distinction between cultural/arts programming and that with pedagogical objectives may be partly responsible for this tendency.

CBC

CHILDREN'S CRUSADE

BACKGROUND

"Children's Crusade" is a 60-minute documentary which was broadcast on the CBC for the first time in the winter of 1984. The documentary is a co-production of the CBC and the National Film Board.

DESCRIPTION

A documentary history of the Company of Young Canadians, a body set up in the 1960's to involve youth in various projects of social reform. It traces the emergence of the CYC, its achievements, and the various conflicts and controversies which resulted in its dissolution.

CONSTRUCTION OF THE PROGRAM

The film has an unseen, voice-over narration. Its format is typical of documentaries dealing with periods in recent social history: it alternates footage from the period under discussion with present-day reminiscences on the part of those involved in the events recounted. It begins by establishing the social and political climate of the mid-1960's before beginning to discuss the CYC itself.

CULTURAL FEATURES

The film deals for the most part with specifically Canadian events, rooting the CYC more in the context of Canadian politics of the 1960's than in the context of social upheaval on a world scale.

The discussion of exemplary achievements or activities of the CYC shows a concern with regional and ethnic/linguistic diversity. The principal cases discussed include the following:
- organizing in Toronto's Yorkville district
- organizing miners in Cape Breton
- black consciousness-raising in Nova Scotia
- the struggle for tenants' rights in Calgary
- the riots against Murray Hill and McGill in Montreal

A variety of Canadian political figures appear -- Lester Pearson, Lloyd Axworthy, Pierre Trudeau, and many others. The relationship of the CYC's fate to the evolution of the Liberal Party is given considerable attention.

Commentary

The most significant achievement of the film is its anchoring of

a specific socio-historical phenomena within a generalized social history of the period. In particular, the alternation of black-and-white footage of the 1960's with colour interviews from the present gives a sense of period "looks" which endow the events recounted with a coherence.

The film draws extensively on archival material, including such NFB films of the period as "Flowers on a One-Way Street" and "Prologue", and extracts from television news broadcasts.

The film risks adherence to some of the cliches of examinations of the 1960's -- a concentration on eccentricism and a sense of period folly, a sense of the inevitable itineraries of radical movements towards dissolution and/or co-optation. However, it is unique in the sample, not only in imparting a sense of recent Canadian history, and of the interest of that history, but in doing so through the mixing of popular cultural imageries (such as those from television). It therefore responds to the frequently expressed need for a greater sense of popular collective memory within Canadian culture, and for cultural products which would encourage this.

CULTURAL FEATURES

It is evident that documentary examinations of recent periods benefit from the availability of a variety of forms of audio-visual documentation, and "The Children's Crusade" is a noteworthy example of this.

One of the aims of the program is to examine a divisive period and series of events from the perspective of a present-day collective national group, so that, curiously, a phenomena surrounded by conflict becomes the shared heritage of Canadians as a whole The events of the 1960's are thus portrayed as of incredible interest for their intensity, but the rhetoric of the program and the "reasonable" present-day perspectives of the majority of those interviewed result in a consensus of sorts. This is of interest inasmuch as documentary studies of the 1960's produced within the United States and other countries are much more markedly partisan and based on conflicting interpretations of that period.

The proximity of the political period under examination, and the fact that present-day political figures were involved in events surrounding the CYC give a sense of historical continuity to Canadian political culture which is often lacking in studies of earlier periods.

CBC

DANGER BAY

BACKGROUND

The drama series "Danger Bay" was in its first season in 1984. Ten original episodes were aired in the fall. The participating production companies are Danger Bay Productions, CBC and the Disney Channel. "Danger Bay" receives funding from Telefilm. For November 1984, the BBM network rating for the program is 719,000.

DESCRIPTION

The program revolves around veterinarians and curators at the Vancouver Aquarium. In the episode analyzed, "Flight of the Falcon", Dr. Rhodes, the central character, puts an end to the activities of a group of falcon poachers, with the aid of his children and colleagues.

CONSTRUCTION OF THE PROGRAM

The program is a half-hour dramatic series, with regular chararcters, and an institutional setting which usually provides the pretext for each episode's narrative. The principal narrative is usually accompanied by a minor narrative thread centering on the relationships between the regular characters. The program is designed for children, but its appeal is not restricted to that audience group.

CULTURAL MARKERS

The program is set in Vancouver and in the nearby coastal wilderness. This setting is exploited principally for its status as a West Coast location, rather than for specifically Canadian elements. Of the doctors who work in the Aquarium, one is Oriental.

Commentary

To the majority of Canadian viewers, the location of "Danger Bay" is likely to be exotic rather than familiar, and the program is much more notable for its regional than for its national markers. The program does not make any notable attempts to disguise its Canadian setting.

CULTURAL FEATURES

The format of the program (the half-hour dramatic series) is relatively rare (though perhaps more common, proportionally, within Canadian than American series). This results in a highly-structured, formulaic format which depends on stable

character values on the part of regulars and minimal moral or psychological complexity. These features are appropriate to children's programming, however, and the program is as tightly-structured and paced as any within the sample.

Productions values are more than adequate, and limitations on the scale and number of locations are balanced by the exoticism and pictorial beauty of many of those locations. The program is the first Canadian-made television series to be filmed in stereo.

The program's moral perspective combines the mild didactic impulse of family-based programs with an enlightened liberalism evident in such things as the concern for the environment. Story conferences between the Disney Channel and the CBC, two of the co-producers, resulted in a decision to avoid the use of alcohol or drugs, and there is a stated ambition on the part of those producing the series to give it a pedagogical function.

To the extent that "quality" might be defined strictly in terms of production values and the professionalism of those involved in the program's production, "Danger Bay" is high-quality programming. It is comparable in these respects to prime-time American dramatic programming, but lacks the intensity or lurid qualities of American crime dramas. This is no doubt the result of the program's intended audience, and the involvement of the Disney Channel, as much as it is due to a specifically Canadian tendency to avoid those characteristics.

CBC

EMPIRE INC.

BACKGROUND

"Empire Inc." is a dramatic mini-series. Five original 60-minute episodes were aired on the CBC network in the winter of 1984. The mini-series is a CBC in-house production featuring a principally Canadian production crew and cast.

DESCRIPTION

Second episode. James Munroe, owner of Monroe Paper, is threatened by bankruptcy and foreclosure. In the course of the episode, he approaches his son's prospective father-in-law for a loan, receives and rejects an offer of help from his own father-in-law, and, a few days before foreclosure, donates a large number of the shares in his company to a charitable organization in order that they may build an orphanage. This episode is set in the 1930's.

CONSTRUCTION OF THE PROGRAM

Though part of a mini-series, this episode is relatively self-contained it is framed by the voice-over narration of Cleo Monroe, though her father, James, is the principal character. Segments are constructed so as to provide some form of climax prior to commercial breaks. Generically, the series is a period variant of the upper-class melodrama.

CULTURAL MARKERS

The mini-series is a fictionalized account of the Anglophone economic elite in Montreal in the first half of the century. There are a variety of geographical and socio-historical markers:

a) geographical:
   i) the episode is set in its entirety in Montreal. Anglophone institutions such as the Mount Royal Club and The Gazette are seen;
   ii) reference is made to Monroe's origins in Chicoutimi, which functions here as an index of his lowly background;
   iii) the prospective father-in-law of James Monroe is from Edinburgh, a representative of the traditional Scottish elite;
   iv) Monroe's reference to "the finest brothels this side of Paris" plays upon mythologies of Montreal.

b) socio-historical:
   i) the episode begins with newsreel footage of the Great Depression;
   ii) Monroe's right-hand man, Jean, is Quebecois and the only Francophone to appear in the episode, though this does not

have thematic significance within the relevance;

iii) the Prime Minister telephones to wish Monroe well, but can do nothing to help him; Monroe mentions his extensive contributions to the Tory Party;

iv) Monroe's son, Harry, is a Communist; his daughter, Cleo, is a philanthropist: both activities are presented as alternative responses to the Depression.

Commentary

The program goes to considerable lengths to map out the composition of the economic elite within Montreal. Monroe is seen to have new money, and lower-class origins. The bankers, Lord Percy from Edinburgh, and Monroe's father-in-law, Metcalfe, all represent Old Money and regard him as an upstart. At the same time, Lord Percy's admission that he has lost most of his fortune in the Depression is one of a number of elements signalling the program's period as one of transition between aristocratic and corporate wealth.

Exterior locations within Montreal are few and minimal. However, the dominance of interiors contributes to the sense of an enclosed, self-contained elite world, though there are few glimpses of an outer, popular Montreal to which this might be opposed. The effect of this is a diminished sense of socio-historical or geographical setting, and a dominance of domestic and inter-personal drama.

CULTURAL FEATURES

The production values of the program are evident principally in elements of decor and dress. In this, the program participates in the tendency to reconstruct periods primarily in terms of a "look", and its upper-class settings contribute to a considerable degree of glamour. The photography, dominated by dark, deep colours, is thematically appropriate to the settings of the series (within residences and recreation sites of the wealthy), but both that look and those settings appear calculated to connote a certain "quality".

The use of music to highlight moments of dramatic intensity is less than is the norm for a prime-time melodrama.

The episode contains a scene (within a brothel) with a level of nudity uncommon in prime-time programs. This likewise seems the result of a conception of the program as prestigious and mature.

The program departs in only insignificant ways from the conventions of the upper-class melodrama. The economic dilemna of the central character is thematically important principally in terms of its effects upon his relationships to others, and insofar as it illuminates aspects of his character. The clear

links between marriage and economic partnership, while not without historical authenticity, function to transform socio-economic conflicts into problems of familial cohesion. The obvious analogy here is "Dallas", which similarly deals with the problems posed by a hostile establishment, weak prodigy, and the relationship between financial success and moral peace. The program seems to strive to achieve the scale and glamour of such programs as "Dallas", within a more subdued, prestigious tone.

The program raises a number of issues. One frequently-stated objective of broadcasting or film policy is that of rendering Canadian audiences accustomed to their own geographical and socio-historical backgrounds as credible settings for popular cultural forms. Insofar as it faithfully and competently deploys the conventions of the upper-class family melodrama or period fiction within a Canadian setting, "Empire" is successful in this respect. It is convincing in its implicit premise that Canadian social history may be the setting for programming with the thematic range and production values of American prime-time soap operas. It is, however, less successful than other programs in producing a sense of historical experience, or in grounding narrative conflicts within ideological conflicts possessing a special and unique resonance for Canada.

The style of "Empire", and the promotion which accompanied it highlight its status as a prestigious, showcase program for its network, and it would suffer in an international program market-place only to the extent to which it lacks major stars. The series could be said to combine the production values and thematic concerns of an American prime-time soap opera or mini-series with the somewhat more leisurely pace and tone of a British period family series.

CBC

GOLDEN TRIANGLE

BACKGROUND

"Golden Triangle: Canada's Heroin Connection" is a 60-minute documentary. The program was aired on the CBC for the first time in the winter of 1984. It is a CBC in-house production and features a principally Canadian production crew and cast.

DESCRIPTION

The growing, harvesting and marketing of heroin in Thailand are investigated. The efforts of Canadian and Thai governments to put an end to the heroin trade are examined.

CONSTRUCTION OF THE PROGRAM

This documentary is narrated by an off-screen voice (that of CBC's newscaster George McLean). It alternates between footage of relevant sites in Thailand and Canada, and intervies with officials of both countries.

CULTURAL MARKERS

The program is comprehensive in its investigation of the social, economic and legal aspects of the heroin trade.

It begins with an incident concerning a Montreal woman arrested for heroin smuggling in Bangkok. Though the bulk of the program is not concerned with the relationship of the heroin trade to Canada, it returns to this at the end. The co-operation between the RCMP and Thai authorities in detecting and arresting smugglers is a minor theme. Of a dozen people interviewed in the course of the program, four are Canadians.

Commentary

The program eschews a sensationalistic approach to its subject. In particular, it avoids the narrative re-telling of the investigation which is typical of new magazine programs. Though an investigating team obviously travelled to Thailand and traced the path of heroin, the reporters are never seen, and are mentioned only once (when they accompany a drug bust in Bangkok, and it is explained that they are in the second of two vans seen).

It is clear from the program that the process of gaining access to persons and places in Thailand was difficult, but the manner of narration highlights the authority of the institution producing the documentary rather than the heroism of an individual reporter.

CBC

GOLDEN TRIANGLE

CULTURAL FEATURES

The title of the broadcast is misleading to the extent to which it suggests a Canadian angle which is not dominant. In fact, the program presents a bulk of anthropological and political information concerning tribespeople in Thailand which is of little direct relevance to the Canadian drug trade.

The format offers itself as a prestigious documentary, obviously produced at considerable cost and promoted as a significant prime time broadcast. While anchored to a certain extent in a particular historical moment, it is the sort of program which would lend itself rather easily to up-date sequences. As well, it could serve in pedagogical contexts, or in other broadcast contexts in which it might be accompanied by debate or discussion.

As suggested, the documentary speaks from a position of authority. Not only does the anonymous, voice-over narration contribute to this, but the presentation of issues as empty of controversy, and a reliance on official spokespersons, coupled with a cautionary anecdote about Canadian smugglers apprehended and jailed abroad, make the program particulary "official" in tone.

CBC

GOOD ROCKIN' TONITE

BACKGROUND

The first season of "Good Rockin' Tonite" was aired by the CBC in 1984. In total, 37 half-hour episodes were broadcast in that year. The program is hosted and features clips of video music. "Good Rockin' Tonite" is a CBC in-house production. The October 1984 BBM Metronet rating is 129,000.

DESCRIPTION

"Good Rockin' Tonite" is an late evening video-clip program aimed at audiences in their teens and twenties. A host introduces videos, provides a ocunt-down of the Top 10 Singles and Albums, and interviews in-studio musical guests, who occasionally perform co-host duties, such as introducing video clips.

CONSTRUCTION OF THE PROGRAM

A host (Terry David Mulligan) speaks directly to the audience. Videoclips are introduced, then played in their entirety. The criteria for inclusion of videoclips seems to be that of current popularity. Seven different videoclips, by six different performers, were shown during the episode analyzed. The count-down of Top 10 Singles and Albums is accompanied either by photos of the relevant performers, or the covers of the albums mentioned. Each episode features an invited guest, a prominent performer who answers questions about his or her music and may engage in the introduction or discussion of videoclips shown.

CULTURAL MARKERS

Cultural markers which may appear within the videoclips themselves are not discussed here, inasmuch as this would be more appropriate as the object of a separate study, and because it is unlikely that data on this could be incorporated into decisions concerning the repertory of videos shown on such programs.

The program anchors itself, firstly, within the site of its production, Vancouver, and within Canada more generally. In the episode analyzed, a link with Canada was made in the case of almost every video shown: Corey Hart's upcoming concerts in Toronto were discussed, as were the reception of the Eurythmics (from Great Britain) and Yes (also from Great Britain) in Canadian cities. Two out of the seven videoclips shown were by Canadian artists.

During the interview segments (with American rock star Huey Lewis), questions posed frequently had to do with the performer's experience with, or success within, Canada.

CBC

GOOD ROCKIN' TONITE

Commentary

The repertory of music presented corresponds approximately to the composition of the Canadian rock music charts, with a proportion of Canadian-produced music which is slightly higher than that of the Hit Parade. This means that the target audience is roughly the same as that for Anglophone Top 40 or Album-Oriented Rock Radio formats, and the ethnic and linguistic character of the music played reflects this (i.e., few black performers and no Francophone artists).

A consistent feature of the program is the host's acknowledgement that his audience is Canadian. As suggested, links were made to Canadian appearances and Canadian popularity in the presentation of almost all the videos, though these references were always either to Canada as a whole or to those large cities likely to have major concert venues.

More significantly, perhaps, the host functions as a spokesman for the Canadian audience in his interviews with foreign performers. The specificities of the Canadian market are a frequent topic of discussion, and at various times the host speaks as "we", designating himself as stand-in for the Canadian audience for rock music.

CULTURAL FEATURES

It needs to be stressed that the videoclip program format lends itself easily to local or Canadian programming. The costs of production of the clips themselves, like those of records played on radio stations, do not enter into the costs of programming, so the need for economies of scale, and, consequently, for programming with syndication or foreign sales potential is not there. In fact, it may be argued that, like radio, videoclip programs are successful and distinct precisely to the extent to which programming with wide, international appeal (records, clips) is combined with framing segments of an informational nature directed at a specific and more limited audience.

"Good Rockin' Tonite" is exemplary in this respect. It acknowledges the cosmopolitan musical tastes of its audience, yet consistently positions itself as addressed to, and on behalf of, a specifically Canadian audience. The format is flexible enough to allow inserts by local stations, or a variable relationship between Canadian and non-Canadian videoclip segments. At the same time, the promotional value of such programs, in relation to the record industries, is clearly an important one.

CBC

HANGIN' IN

BACKGROUND

"Hangin' In" is a situation comedy which was in its fifth season in 1984. One-half of the episodes broadcast that year were original. The program is an in-house production of the CBC and received a BBM network rating of 946,000 in November 1984.

DESCRIPTION

The program is a situation comedy set in the "College St. Youth Services" Centre. The three principal characters are: a) a young female social worker; b) a young male social worker/psychologist; and c) an elderly woman who acts as helper, cook, etc. In the episode analyzed, the female social-worker held a workshop in marriage and parenting, and the narrative centered on the responses of various young people to a mock marriage ceremony.

CONSTRUCTION OF THE PROGRAM

The program is what may be termed a "microcosmic situation comedy", isasmuch as the narrative and comedy revolve around the interplay between characters representing various parts of the youth-services constituency. On-going aspects of the relationship between those working within the Centre are mixed with story-lines centering on those being "served" by the Centre. Episodes are self-contained, with some inter-episode continuity in terms of situations and secondary characters.

CULTURAL MARKERS

The opening credits, which coincide with a close-up of the sign reading "College St. Youth Services" provide the principal marker of the series, a Toronto setting, though this assumes fore-knowledge of the location of College St. The only reference to Canada in the episode analyzed comes when one of the young males attending the pre-marriage class complains that he wants to "cruise up Yonge St." on his honeymoon, while his wife-to-be wants to go to Niagara Falls.

No other references to specifically Canadian geographical, socio-historical or linguistic/ethnic features were present in the episode analyzed.

Two of the secondary characters form a mixed black/white couple who frequent the Centre. The bi-racial nature of this marriage is not mentioned or thematized within the narrative.

Commentary

The program is set almost entirely indoors, which means that cultural markers having to do with landscape, climate or urban culture are for the most part absent. The secondary characters -- that is, the youth who come to the Centre with problems -- manifest ethnic diversity, but it is only the low proportion of blacks which suggest a non-American setting. Despite the public status of the institution which is the setting of the program, there were no references to political, local or judicial institutions which might be linked with the Centre, and, consequently, no mention of specifically Canadian social institutions or processes.

CULTURAL FEATURES

The problem resembles a number of American situation comedies centering on young adults and their problems. The closest of these to "Hangin' In" would be "The Facts of Life". Both manifest production values apparently at the bottom end of those for prime-time situation comedies. However, the genre itself -- that of the limited-location, 30-minute microcosmic situation comedy -- is an adaptation to these constraints, and "Hangin' In" would not suffer in comparison to American programs of its type, though it is not likely to draw the same kind of international interest as has "Seeing Things".

In the episode analyzed, there was a consistent tendency to assimilate the social issues one would expect, given the program's setting, within the more conventional generic problems of misunderstandings and youthful folly. For example, the pre-marriage class involved one of the couples confronting their dismal economic prospects. In the unfolding of the story, this increasingly became transformed into the conflict between freedom and responsibility, and was resolved with marriage-less romance triumphant. This, again, is characteristic of the program's genre (personal-moral problems may be resolved within an episode, while social problems obviously cannot), but it is typical of the program's tendency to avoid reference to concrete social and cultural situations, and of the generic exploitation of institutional settings for the variety of situations and characters which they render possible.

The program would be suitable for foreign audiences, on the basis of its typicality rather than any exceptional qualities. Understanding of the few local references is irrelevant to the understanding of the narrative or characters, and the situations, characters and production values are absolutely typical of their genre within North American television programming.

CBC

HOCKEY NIGHT

BACKGROUND

"Hockey Night" is a socio-historical drama feature film which was first broadcast by the CBC in the fall of 1984. The 90-minute feature was a co-production of CBC and Martin-Paul Productions. "Hockey Night" received funding from Telefilm Canada.

DESCRIPTION

A teen-age girl, Kathy Tarrow, newly-arrived with her mother and sister in Parry Sound, joins the Bantam hockey team. The team's corporate sponsor, under pressure from the media and customers, has her removed from the team. Just before the beginning of the season's final game, the other players, including her boyfriend Spear, strike on her behalf. This results in her re-admittance onto the team, which wins the game.

CONSTRUCTION OF PROGRAM

The genre of the program is that of the topical made-for-television dramatic film, popularized within American television programming during the 1970's. "Hockey Night" is a fictional drama, told without voice-over narration. It is constructed so as to frequently reach dramatic peaks before commercial breaks. Its narrative structure is a conventional one; the arrival of newcomers to a town results in conflicts which rise to a peak, and are then resolved in the final minutes.

CULTURAL MARKERS

"Hockey Night" is exemplary in its use of Canada's cultural markers. More significant, perhaps, is the manner in which it invokes and plays upon what might be called "mythologies" of Canadian life;

a)Geographical-

i) There are isolated references to Peterborough, Oshawa, Scarborough, Orillia, Kingston, Midland, Vancouver and North Bay, usually in conjunction with discussion of rival hockey teams.

ii) Kathy's desire to play hockey grows out of boredom in Parry Sound.

iii) This lack of activity in the town becomes a recurrent motif in conversations. Her friend, Evelyn, dreams of going to Toronto and Queen Street, the home of the punks she tries to emulate. The percieved dullness of the town is linked to winter, the season in which hockey is the only recreational activity. Kathy's desire to play hockey grows out of resent

ment at being excluded from the only available activity.

iv) Kathy, who is from Toronto, tells Spear her ambition is to

go live with her father in Vancouver when she is 17.

v) Reference is made to the tourists (from the city) ruin thecharacter of Parry Sound each summer; winter is that season in which the town belongs to its inhabitants.

b)Cultural-

The film draws upon mythologies surrounding professional hockey players and the NHL.

I) It begins with a radio announcer's discussion of the differences between the organization of hockey in Canada and the USSR.

II) The names of Bobby Orr and Pete Mahovolich are invoked as models for the Bantam-league players.

III) Discovery by an NHL scout is presented as of tremendous importance. When these scouts appear, they are shadowy, intimidating figures.

Commentary

It is assumed within the program that these mythological motifs will have sufficient resonance with viewers as to be meaningful. In particular, the NHL functions as an inevitable ideal ambition for the young players, and its past stars are not only models but common reference points for the characters.

The opposition between city and town, which underlies Kathy's relationship to those opposing her, is not itself intrinsically Canadian. However, inasmuch as it is overlaid with oppositions between North and South, and, implicitly, winter and summer, it is arguably grounded in Canadian cultural values. Prticular mention should be made of the film's use of landscape--not only for its details of setting, but for the consistent contrast established between the town's industrial and its touristic elements, (re-stating the tourist-city-summer/locals-town-winter oppositions).

In any strictly quantitative evaluation of cultural references, the program would obviously rate highly. What should be stressed as well is the extent to which the values whose contrast is the basis of the narrative are themselves grounded in features of Canadian geography and culture.

CULTURAL FEATURES

The film evokes a series of debates and legal cases surrounding the questions of female participation in male-dominated sports, and in this sense its topicality is not exclusively Canadian. It is, rather, the film's recognition of the symbolic imprtance of hockey within Canada's small towns and its use of places and personalities as reference points, which would limit its appeal to international audiences, (unless it was precisely this distinctiveness which made it of interest). Few of the English language dramatic programs examined have presumed and mobilized

so extensively a common cultural heritage, one with particular resonances for those living in central Canada.

The film's production values are of American prime-time network standard, and the cast includes one internationally-known actor (Rick Moranis). The use of music to underscore dramatic moments aoppears more pervasive than is the norm within CBC dramatic productions but these underscore its status as a TV movie rather than as "cultural" programming. The filming highlights a wide range of locations, with many being outdoors and without the grainy naturalism or low- definition video-taped look of other programs.

The film is striking in the symmetry of its moral and ideological conflicts. The Tarrow family, with its absent father, is urban, tolerant and liberated. Kathy befriends Evelyn, an outcast not only because of her dress and ambitions, but because an intolerant community remembers her mother's conviction for shoplifting. The family of Spear, Kathy's teammate and romantic interest, has an absent mother and a traditional, conservative father who drives his son towards an NHL career. (In this, the film makes implicit reference to controversies surrounding the demanding parents of children involved in amateur sport.)

However, a further opposition emerges between the intolerance and compulsion to conform to establishment figures within the community (the team's sponsor and the local sportscaster), and the sensitivity of the hockey team and its coach, concerned only with competence.

All these tensions are resolved in the final moments in a rather abrupt fashion, when the Parry Sound team strikes to bring about Kathy's acceptance on the team. It is typical of the film's genre that a variety of conflicts are reduced to questions of moral principle and romantic commitment at the moment of resolution. The result is that any apparent privileging of a feminist or metropolitan value system is undercut.

A principal and problematic characteristic of the made-for-TV topical film is evident here. On the one hand, in their basis in actual incidents or ocntroversies, they presume and depend upon a cultural and socio-political experience shared by their viewers. On the other hand, inasmuch as the subject matter is frequently sensitive and divisive, those broadcasting such programs must adopt a strategy vis-a-vis the already given controversial nature of the material. This is less a problem in the case of "Hockey Night", around whose issues a high degree of consensus is likely to exist, but the conformity of the program to generic demands for a climactic and all-emcompassing resolution of conflicts make it a useful case study.

CBC

JUNO AWARDS

BACKGROUND

"The Juno Awards" is a 60-minute awards/variety show which was shown as an original broadcast in the fall of 1984 on the CBC network. The program was in its tenth season that year.

DESCRIPTION

"The Juno Awards" is the annual awards show of the Canadian Academy of Recording Arts and Sciences, which rewards achievement within the Canadian recording industry.

CONSTRUCTION OF THE PROGRAM

The format of "The Juno Awards" is similar to that of American film and music awards shows. Principal hosts introduce presenters who distribute awards within a variety of categories. These are interspersed with musical performances, usually by nominees. Commercial breaks are built into the stucture of the program. A live studio band and audience are present.

CULTURAL MARKERS

The Awards ceremony takes place in Toronto.

With one identifiable exception, (Dee Snider of Twisted Sister), all of the presenters, performers and award-winners who spoke or performed were Canadian. Boy George, (of Great Britain) and Cyndi Lauper (of the U.S.) contributed videotaped messages acknowledging their nominations for Best International Album.

Insofar as approximately 50 Canadians from the music industry appeared within the program it is almost without parallel in its showcasing of Canadian cultural personalities.

The ethnic, linguistic and gender composition of the body of participating persons is obviously a function of record industries' tendencies within the preceding year, rather than of policies of the program. It should be noted, however, that the existence of a distinct awards ceremony for Francophone music within Canada limits the participation of Francophone musicians in the Juno Awards.

A consistent feature of the program is reference to the specificity of the Canadian music scene and its audience. This may take the form of the following:

a) reference to the institutions important for Canadian recording artists (Corey Hart:"Thank God we got Much Music")

b) complaints about the prospects for Canadian recording artists (Scott Smith's comment that many of those named "Most Promising Artist" in previous years had failed to succeed.)
c) statements which establish a solidarity between performers and the audience vis-a-vis the outside (Bryan Adams: "We're proud Candians and we're goin' everywhere waving our flag".)

The induction of The Crew Cuts, The Four Lads and the Diamonds into the CARAS Hall of Fame was accompanied by historical background and archival footage which represented an attempt to develop a sense of historical tradition within Canadian popular music.

Commentary

As suggested, the opposition between inside and outside (of Canada) is evident and consistent in remarks made within the program. The links between the state of popular music in Canada and public policy were underscored by the presence of Marcel Masse to present an award. The degree to which the Juno Awards has as one of its consistent themes a diagnosis of the state of Canadian music is one of the qualities which distinguish it from American programs and endow it with an almost pedagogical function.

There is an apparent attempt to select stars of international stature as hosts of the program. The hosts this year, Joe Flaherty and Andrea Martin of SCTV, are not musical performers, and their value simply as Canadian personalities with international success was obvious. There is an implicit differentiation within the remarks by various speakers between those performers known outside Canada, those on the verge of international success, and those unlikely to to achieve that success.

Given the degree to which the Juno Awards are dominated by mainstream rock performers, and with the exceptions of Diane Tell and Veronique Belliveau (who each performed songs), non-anglophone and non-rock personalities and musical forms were largely excluded.

CULTURAL FEATURES

Like most awards programs,"The Juno Awards" functions within the television schedule in large part as a variety approach. It is clearly directed at a rock-oriented audience, as the brief time allocated to technical awards and non-rock forms indicates. For obvious reasons, foreign and other post-broadcast sales are not likely.

Inasmuch as it is addressed to a rock/pop audience and features live performances, "The Juno Awards" is among the most significant showcases for Canadian rock music on television. As performances by Canadian artists are not interspersed with others by famous acts, as is the case for videoclip programs, the program as a whole strives to map out the range of Canadian perfomers currently active and successful.

The production values of "The Juno Awards" are among the highest of any Canadian program and the ratio of perfromers of high stature and familiarity to relative unknowns is comparable to that of American awards programs. The place of the program within the schedules of Canadian broadcasters merits comment: it obviously attracts to prime time television a high proportion of people who are not habitual viewers of television, or whose interests are catered to by non-prime time programming. This, in addition to its news and promotional value, make it an interesting example,

What is striking is that neither "The Juno Awards" themselves nor the program which presents them meet with the complaints of a "cringe factor" which regularly follow the Genie Awards. In part, this has to do with the relatively decentralized character of recording, which does not require geographical resettlement (and consequent token returns to Canada) to the same extent as does the film industry. More importantly, perhaps, the Juno Awards function as a consecration of commercial success to a much greater extent than do the Genie Awards.

CBC

PAUL ANKA SHOW

BACKGROUND

"Paul Anka" is a series of programs featuring the musical performances of Paul Anka. Three original half-hour programs were aired by the CBC in the winter of 1984. The program is produced by Clancy Grass Productions of British Columbia. According to the CRTC file on Applications for Canadian Content, the proposed total production cost for the program was $ 189,600.

DESCRIPTION OF PROGRAM

Paul Anka sings a variety of songs and chats with a guest (in this broadcast, songwriter Sammy Cahn). Members of the audience are invited on stage to participate in a skit.

CONSTRUCTION OF PROGRAM

The format is that of the variety program centred on a host/performer. He addresses the in-studio and at-home audiences. Sets for various skits or song performances are constructed on the sound stage on which the program is filmed.

CULTURAL MARKERS

There was no reference within the program to the place or time of filming, nor any references to Canadian cultural features. The host, Paul Anka, is of Canadian origin. The principal guest, Sammy Cahn, is an American.

Commentary

Like "Tom Jones", "Anka" seems designed to avoid any of the references to time or place which would limit its markets either geographically or over time. There is an absence of topicality of any kind.

CULTURAL FEATURES

The program audience is constructed as predominantly female, and the in-studio audience members who participated in one skit were all female and engaged in a form of seductive banter with Anka.

The main musical production number within the program was a dance number to the theme of "The Tonight Show" which Anka had written. This was accompanied by an excerpt from "The Tonight Show" in which Johnny Carson spoke of Anka and his composition.

Production values are somewhat below those of most in-studio variety programs. Microphones were visible at the top of the

screen, and the cutting within a pricipal skit involving Anka and Sammy Cahn was awkward. The program seeks to achieve a level of gloss associated with 'middle-of-the-road' show business and music.

Like "Tom Jones", discussed elsewhere, "Anka" appears to seek audiences defined principally in terms of gender, rather than nationality or regionality. The extent to which audience familiarity with Sammy Cahn was assumed suggests a target audience which is middle-aged or older.

The repertory of music sung seems to have been chosen for its generic traits (smooth ballads, primarily) rather than for its familiarity as standards or its associations with Anka himself as a performer.

CBC

RAYMOND MASSEY

BACKGROUND

The documentary, "Raymond Massey: Actor of the Century" was first run in the summer of 1984 on the CBC. The 90-minute documentary is a CBC in-house production.n

DESCRIPTION

The life and work of actor Raymond Massey is discussed by Massey himself, and actor colleagues Christopher Plummer and Richard Chamberlain.

CONSTRUCTION OF PROGRAM

The program is a biographical profile of Raymond Massey. There is no voice-over narration. Rather, Massey himself talks at length about his life and work, and colleagues recount personal reminiscences. Archival newsreel footage, excerpts from feature films, location shots of relevant places, and still photographs are used. The program begins by discussing Massey's portrayal of Abraham Lincoln in Hollywood, then retraces his life and career from the beginning.

CULTURAL MARKERS

The subject of the documentary, Raymond Massey, is himself Canadian, as is one of the two actors interviewed. (Christopher Plummer).

The recounting of Massey's life is grounded in Canadian socio-historical realities in two distinct ways; in his description of his youth in Toronto, growing up within a prominent Canadian family, and in his memories of his brother, Vincent, a Governor-General of Canada.

The documentary discusses the American reaction to Massey, as a Canadian, portraying two figures central to American history (Lincoln and John Brown). Two anecdotes underscore Massey's status as a Canadian within international stature; George Bernard Shaw invites him to lunch regularly to study his Canadian accent, and Walter Huston, in Hollywood tells him "We're just two Toronto boys who've played Lincoln in the movies."

Commentary

While most of this program is devoted to Massey's work outside Canada, there is not the disjunction, common in studies of Canadians famous abroad, between the period and places of greatest activity and a Canadian experience distinct from that

activity. Massey's recounting of his family background makes segments of the program closer to social history than biography, particularly those in which he discusses his youth as the son of a famous Canadian industrialist.

CULTURAL FEATURES

The program is non-topical , and comparable in production values to most public broadcaster documentaries, which endow it with a high degree of adaptability insofar as markets and scheduling are concerned. As well, it is sufficiently rich in socio-historical detail, and anecdotes concerning well-known personalities, to appeal to audiences with not specific interest in Massey himself, or in Canada. At the same time, however, its appeal to distinct interests--in theatrical/cinematic figures and in a representative of a Canadian "dynasty " seems likely.

Sturctured as it is around Masssey's reminiscences, the program is casual and non-linear in form, so that little sense of chronology or of dramatic intensity is present. The mosaic-personal memoir form renders it rather low-key and "cultural" but this tastefulness seems appropriate to its subject. It is therefore a documentary program clearly appealing on the basis of the social and artistic stature of Massey and his times, rather than to an interest in the personal "behind-the-scenes" life of a film star. There is considerable variety in the use of archival and in-studio material.

The program has been re-edited by CBC Enterprises, and its format and tone would seem to make it appropriate to markets based on slow but consistent turnover.

CBC

REACH FOR THE TOP

BACKGROUND

"Reach for the Top" is a hosted quiz show with a studio audience. The CBC aired 11 original episodes in 1984. The program is a CBC in-house production.

DESCRIPTION

Contestants from high schools across Canada compete in a quiz designed to test their knowledge in various areas. Winning teams advance within a league structure, culminating in a national championship. The broadcast analyzed was the national championship.

CONSTRUCTION OF THE PROGRAM

The teams are arranged in rows, one above the other. An off-screen voice asks questions, to which members of the team resspond. Questions are usually grouped under subject headings such as "art". An on-screen host introduces the players and adjudicates. This is a format with its equivalent in many countries, and on French-language television in Canada.

CULTURAL MARKERS

The contestants and personnel are Canadian. The site of the program varies. The broadcast analyzed was filmed in Moncton.

By the time of the national championships, constestants and their highschools represent their provinces. A series of inter-provincial elimination rounds leads to this final match. Thw two provinces represented in this broadcast were Quebec and Alberta.

Of the categories of questions asked, approximately 20% were categories of a specifically Canadian nature.

While the ethnic and gender composition of the teams is independent of program policy, it should be noted that Quebec teams are from Anglophone schools, Francophone schools having their own league and series.

CULTURAL FEATURES

The regional origin of the teams does not become a motif within the program or the questions asked, but this seems a constraint of the format and genre. The program presumes a corpus of general (ie. not regionally or ethnically specific) knowledge, and the program's set, standardized across the various filming

sites, means that elements of regional competition are ungrounded in any sense of cultural or regional diversity.

The program's cultural effects are obviously greater for those participating in it--by appearing as contestants and travelling to meet other contestants in other places--than for those who simply view it as a subdued variant of the game-show format. It would appear to have two distinct audiences; those with a partisan interest in the outcome, and those who use it to test their own knowledge. One might suggest that some of its appeal might derive from its frequently being the "least objectionable programming" appearing during its time slots.

The format of the program is unique in the sense that it serves as an example of programming possessing both local and national components, with the potential audience increasing for any one broadcast as the competition moves to higher levels. This sort of arrangement might be appropriate for other programs (such as those featuring live popular music), which need not have the competitive aspect or civic function of "Reach for the Top".

CBC

REAR-VIEW MIRROR

BACKGROUND

"Rear-View Mirror" was aired for the first time by the CBC in 1984 as 15 episodes. The program is a documentary series and is a CBC in-house production. The November 1984 BBM Metronet rating for "Rear-View Mirror" is 247,000.

DESCRIPTION

Rear-View Mirror is an anthology program presenting programs from the first thirty years of the CBC's television service. In the episode analyzed, Rear-View Mirror dealt with the life and career of Canadian actress Jane Mallette. Friends and colleagues discussed her life and work. The major part of the program consisted of the re-broadcast of "Ring Around The Moon" a CBC drama first broadcast in 1961 as part of the "Festival 61" series.

CONSTRUCTION OF THE PROGRAM

Rear-View Mirror is hosted in a studio. The host introduces the archival material to be re-broadcast, interviews in-studio guests, and may include filmed footage relevant to the subject matter. A song and montage of past CBC productions introduces the program.

CULTURAL MARKERS

Inasmuch as it is concerned with the history of the CBC, Rear-View Mirror is obviously a program of some cultural significance. Though the specific program re-broadcast, based on a play by French author Jean Nouilh, was not in itself specifically Canadian, the background material presented before and after that re-broadcast situated it within the context of the career of Canadian actress Jane Mallette.

The background material on Mallette consisted of an in-studio interview with colleague actress Araby Lockhart, and extended footage of a party held in Toronto following Mallette's death to raise money for the Jane Mallette Centre, a theatrical space which would be part of the St. Lawrence Centre in Toronto. At this party, a variety of Canadian personalities from the entertainment and political fields spoke.

Commentary

The programming presented on Rear-View Mirror is Canadian in character inasmuch as it belongs to the heritage of Canadian television programming, irrespective of cultural markers or

features which individual programs might possess. On this particular broadcast, considerable care was taken to ground the program in the life and career of one of its performers, and to ground these in a theatrical milieu and tradition (those of Toronto, primarily). The filmed benefit party was particularly significant in conveying the impression of a coherent and large theatrical community within Toronto, and in linking this with Canadian television.

CULTURAL FEATURES

At a very basic level, the re-broadcasting of older programs is useful both for the appeal which individual programs may possess and in producing a cumulative sense of a historical tradition within Canadian television. In comparison with American television programming, there is little re-running of Canadian programs from earlier periods on English-language Canadian television, and this contributes to the sense of a discontinous history. Rear-View Mirror appears to seek a balance between those older programs whose status is in a sense that of "classics" (such as that shown in this particular broadcast) and those which serve principally as examples of popular programming in a given period (and whose value is primarily a nostalgic one).

The format of Rear-View Mirror deserves comment. The various segments which contextualize the programs re-broadcast provide a sense of historical continuity, not only with the CBC and television but with a range of other cultural institutions within Canada. It is a noteworthy example of how format innovation can produce new and significant programming employing already-existing resources.

CBC

ROCK, ICE & OIL

BACKGROUND

The 60-minute documentary, "Rock, Ice and Oil" was broadcast on the CBC in the Fall of 1984. The program was produced by McLean Associates Ltd.

DESCRIPTION

This is a documentary study of the scientific exploration of the Arctic, examining the economic, ecological, scientific and technological advances associated with this exploration.

CONSTRUCTION OF THE PROGRAM

An on-screen narrator introduces the program. Reporters accompany a geological survey team to the high Arctic, filming its activities and interviews with scientists. Graphs, maps, archival footage and other materials are used.

CULTURAL MARKERS

The program begins discussing the political decision to "ascend a scientific army of occupation into the Arctic". This frontier motif recurs throughout the film in such statements as "for once in our history, we have a chance up here to do things right".

Canadian scientists are the persons interviewed most frequently.

The link between northern development and southern prosperity is asserted at regular intervals, and the opposition between northern resources and southern markets is a frequent motif. Economic development, through the explorations of the north, is seen as the key to our national autonomy.

Footage shot while a production team accompanies the geological survey serves to make Canada's landscape and wilderness central to the program.

Commentary

The mode and substance of the program's address work to establish its audience as southern and homogenous, the Canadian state as the collective agent of that audience, and the geological scientists as instruments of a collective political will. The cameramen and reporters figure as stand-ins for the southern audience.

Particularly during the opening minutes narration and shooting style serve to c[illegible]uct the northern scientist as a heroic

figure, and metaphors for the activity of exploration alternate between those of military invasion and individual ground-breaking. The film proceeds from the geological and geographical aspects of northern exploration through its economic and technological benefits, then deals with the need for ecological sensitivity.

CULTURAL FEATURES

The program clearly seeks to avoid either an exclusively specialized audience or an overly-restricted format. The sequences concerned with the voyage of exploration have a pictorial and adventure quality likely to appeal to those attracted to wildlife films, and there is a philosophical subtext, most evident in discussions of attitudes toward nature, which could interest non-specialist viewers.

As suggested, the film draws upon a conception of the north as both alien and a shared resource, and its positing of the audience as distant but implicated is a consistent rhetorical tendency within the program. It thus assumes and develops a conception of the north similar in form, but not in substance, to traditional conceptions of the west within American culture.

The film is only occasionally grounded topically in the time of its production, which suggests a shelf-life of many years. Its production values are consistent with those of documentaries of similar themes, from both the NFB and elsewhere.

CBC

SEEING THINGS

BACKGROUND

"Seeing Things" is a crime drama/comedy series. Sixteen 60-minute original episodes were broadcast in 1984 on the CBC Network. "Seeing Things" is an in-house production of the CBC, and received a BBM Network rating of 936,000 in January of 1984.

DESCRIPTION

The central character, Lou, is a reporter for the Toronto Gazette. He possesses psychic powers which enable him to "see" the enactment of a crime which has been committed. In the episode analyzed, an investment counsellor is apparently shot, but it is suspected that the victim was merely his double. With the help of his wife and of the Assistant Crown Attorney, Lou solves the crime.

CONSTRUCTION OF THE PROGRAM

"Seeing Things" is a comedy-drama, with one central mystery during each episode. There are consistent comedic threads centering on the relationship between Lou and the other characters.

CULTURAL MARKERS

The program is unambiguously set in Toronto. Various markers within the program's settings (license plates, police car insignia, newspapers) establish this. A variety of locales within Toronto are featured within the program.

The program plays upon the ethnic diversity of a large city, but regularly links this to specific characteristics of Toronto itself. Much of the program's humour grows out of references to features of Toronto or Canadian culture. (Examples: "You gotta use garbage cans in Mississauga because there are so many dogs around"; "No one flies Air Canada"; "If it's Italians he wants, he might as well stay in Toronto.") One has a greater sense in "Seeing Things" than in the case of similar elements within American programming that such jokes manifest a collective self-deprecatory impulse rather than being directed at individual population groups or places. A variety of references within the program presuppose a familiarity on the part of viewers with local and national mythologies.

Commentary

The newspaper/crime genre conventionally deploys the landscapes and populations of urban centres as a backdrop, so that it would

be remarkable if "Seeing Things" did not do likewise. One of the results of this convention is that programs or films within the newspaper/crime genre frequently provide what might be called an urban ethnography; that is, they implicitly provide a catalogue of the range and sorts of populations found within urban centers. This is a regular feature of many French language programs within Canadian television, but less frequent within English programming.

The ratio of exterior to interior sequences is high, but while this is a consistent feature of most Canadian programs (with the exception of situation comedies), few others have as strong a sense of a specific urban setting.

The lack of glamorous qualities of the main characters is often cited as evidence of an intrinsically Canadian humility which "Seeing Things" is said to exemplify. It needs to be noted, however, that these are what make the program in part a comedy, and that the bumbling detective/reporter has a long history within American entertainment forms. Its particular mix of generic forms make the program well positioned within the market place for television programs.

The program has more limited moral or ideological overtones than much dramatic programming on Canadian television, and it treats casually ethnic or legal motifs which might have a greater thematic centrality in other programs. This serves to mark "Seeing Things" as comparatively more sophisticated and hip than other programs, and it is partly as a result of this that it has received almost universal praise while remaining distinct in tone or preoccupations from other products of Canadian culture held up as models.

CBC

TWENTIETH CENTURY DISEASE

BACKGROUND

"Twentieth Century Disease" is a 60-minute documentary which was a repeat broadcast in the winter of 1984. The documentary is a CBC in-house production.

DESCRIPTION

The program is a documentary examination of allergies. It looks at the debilitating effects of allergies on victims, discusses the history of treatments, and deals with the controversy between older, more traditional medical treatments, and newer approaches based in clinical ecology.

CONSTRUCTION OF THE PROGRAM

The program follows the conventional format of the documentary or educational film, combining interviews with specialists and victims, graphic explanations of biological processes, and largely archival footage containing scenes of modern life. Both the narrator of the program, and those conducting interviews, are off-screen and unseen.

CULTURAL MARKERS

The program foregrounds Canadian elements in two respects:
a) a high proportion of the specialists interviewed are Canadian, from the Toronto and Hamilton areas
b) in a discussion of the effects of foam insulation on allergies, the incidents of suffering recounted concern Canadian citizens.

Commentary

The theme is such as to discourage an emphasis on specifically Canadian features, but draws from Canada the bulk of the victims and specialists interviewed. In the discussion of clinical ecology as the latest and most controversial of treatments, what emerges is the familiar theme of the necessity to travel to the United States for the novel and experimental.

The film adheres to the convention of the pedagogical or industrial film for the most part, and in this sense evidences what might be called an "international" rather than recognizably Canadian style.

CULTURAL FEATURES

The program is self-contained, and relatively comprehensive in its treatment of the central theme. It follows a structural

CBC

WAR

BACKGROUND

"War" is a documentary series of seven 60-minute episodes. All broadcasts on the CBC in the summer of 1984 were original. The series in a National Film Board production.

DESCRIPTION

This is first in a series of documentaries . The phenomenon of war in modern history is looked at in the premier episode, "The Road to Total War". The changing social, technological and political functions and effects of war are examined.

CONSTRUCTION OF PROGRAM

The program is hosted and narrated by a journalist, Gwynne Dyer. He speaks from a variety of locations. The evolution of modern warfare is traced using archival footage, paintings and still photographs and interviews. The program begins with a general discussion of war, then moves back to an historical chronology.

CULTURAL MARKERS

There are no refernces to Canadian geographical or socio-historical realities, though the subject matter is clearly relevant to Canadian audiences and a shared heritage is assumed to exist for Western societies insofar as war is concerned.

Discussions of the U.S. and Soviet Union accord them a high level of balance, so that the host and viewer are positioned somewhere distant from these two perspectives, rather than in partisan agreement with one over the other.

Commentary-

The absence of a concern for specifically Canadian phenomena or experiece is part of the program's overall tendency to avoid the subjective or moral aspects of war and concentrate on its social effects. The diversity and number of locations from which the narrator speaks mean that the perspective is an omniscent, distanced one, rather than one bound up with the interests of a particular national or political entity.

CULTURAL FEATURES

The use of similar archival footage in documentaries dealing with war is common. The distinctiveness of this program is rooted in its intellectualized, sociological look at war, which examines it in terms of patterns of social organization and technological

innovation, rather than in the terms of human suffering or the struggle between good and evil.

Important to these qualities are the centrality of its narrator-writer. The film does not have the official, authoritative tone of documentaries which speak on behalf of particular institutions or national entities, nor does it rely on chronological, conventional accounts of military history. Rather, it revolves around the character of Dyer, who combines a pedagogical concern with providing understanding with a personalized interest in understanding the phenomena of war.

The series demonstrates both a "quality" (of research, erudition and archival reconstruction) comparable to that of any documentary series, and a level of controversy and irreverence (vis-a-vis particular official values) often found in NFB productions. Given the absence of a particular national perspective, and the ability of any of the individual episodes to stand more or less alone, it is highly adaptable to a variety of television markets.

CTV

BIZARRE

BACKGROUND

"Bizarre" is a hosted comedy series with a studio audience. The CTV network aired 24 original episodes and 18 reruns in 1984. The program is a co-production of CTV and Shirali Productions, Toronto. In October of 1984, the BBM network rating for "Bizarre" was 993,000.

DESCRIPTION

"Bizarre" is organized around a series of comedy sketches, usually featuring the program's host and a repertory company of secondary actors. In the episode analyzed, skits centered on personnel changes in the New York Yankees, life in "Jokesville, U.S.A.", a cable network (C-FAG) devoted to homosexuals, and a psychic.

CONSTRUCTION OF THE PROGRAM

The program's host appears on stage to address the in-studio and at-home audience. The various sketches take place on that stage. The genre of the program is somewhere between the star-based comedy sketch show (of the "Red Skelton" variety) and the repertory company comedy-variety program (of the "Saturday Night Live" variety).

CULTURAL MARKERS

The program is filmed in Canada, but with one exception, the only references to Canada appear in the acknowledgements for support services rendered on Canadian programs. It should be noted that Canadian-produced programs by CTV appear to have a higher number of such acknowledgements than is the norm, especially for non-game show programming.

The one reference to Canada within the body of the program came within a sketch about a cable network for gays: one character said that at "Quebec University", 400 men had come out of the closet.

This absence of references to Canada was not symptomatic of an absence of cultural markers in general; various American places and cultural phenomena were mentioned in the course of the program.

CULTURAL FEATURES

The program is considerably more risque than most non-cable television program + is shown as well on American pay

television, and the "beeps" which occasionally cover up obscenities in the CTV version are not used for the pay-tv airing.

A number of sketches, particularly that dealing with an imaginary television network for homosexuals, would likely be considered offensive by minority groups. The humour might be described as combining the racy themes of "hip", youth-directed late night comedy programs with the low-brow treatment typical of some examples of British comedy (e.g. "Benny Hill").

Production values are comparable to those of variety or comedy programs produced for American discretionary cable channels. It does not participate in the SCTV/Saturday Night Live currents of television comedy which have strong and well-known roots in Canada.

CTV

DEFINITION

BACKGROUND

CTV's "Definition" is a hosted game show with a studio audience. In 1984, 132 original broadcasts and 130 repeats of the show were aired. "Definition" is produced by Glen Warren Productions in Toronto. The program received a BBM network rating of 194,000 in October 1984, its 11th season of broadcast.

DESCRIPTION

The program is a game show. Contestants attempt to decipher humourous or punning phrases corresponding to definitions provided. Guests usually include two celebrities and two non-celebrities.

CONSTRUCTION OF THE PROGRAM

The format is typical of game shows, with individual sets leading to elimination rounds. Winning contestants are permitted to return for subsequent matches.

CULTURAL MARKERS

The two celebrity guests on the broadcast analyzed were Canadian: a television journalist and a singer. The non-celebrity guests were presumably Canadians.

The definitions which are part of the contest did not include specifically Canadian markers, but their form is not such as to employ place names or other concrete references frequently.

Commentary

The program is at the more subdued end of the game show spectrum, with few of the bells and whistles of American game shows. The monetary prizes are quite small in comparison with those on American game shows, and consumer product prizes are linked to promotional announcements, as is the custom within the genre. All of these factors seem in part to derive from budgetory constraints, but there seems to be a conscious effort to give the game a more literate, respectable tone than that of other game shows on CTV or other networks.

CULTURAL FEATURES

The program has the format of an American game show, but in the nature of the competition has affinities with, for example, British game shows which play upon wit and erudition. The celebrity guests are not apparently chosen for their intellectual

status, but neither are they apparently selected simply to add glamour to the program.

The pace of the program is slower and looser than that of other North American game shows, with lengthy conversation at the beginning, and a tendency to fall behind schedule in the unfolding of the competition.

The program seems to sucessfully occupy a middle ground between popular and more elitist game shows, without appearing as an impoverished version of the former or an inept version of the latter. While it perhaps relies more on a "least objectionable programming" appeal than other programs with which it directly competes, its apparentl low cost and longevity (11 years) make it a positive example of a program which is distinctly non-American yet within a popular, commercial genre.

CTV

DON HARRON SHOW

BACKGROUND

The "Don Harron Show" is a hosted talk show with a studio audience. The series, in its second season in 1984, was broadcast by the CTV throughout the year. In total, 148 original episodes and 130 repeats were aired. The "Don Harron Show" is a co-production of CTV and BCTV Productions. The program showed a BBM network rating of 256,000 in October of 1984.

DESCRIPTION

The program is a talk-show, hosted by Don Harron. Invited guests converse with the host, and may perform. Occasionally, footage of location interviews or film clips are used. The guests during the broadcast analyzed were an American comedian, Louie Anderson; an actress on the American TV drama series, "Knott's Landing"; an American actor, Patrick Swayze; and a specialist in homeopathic medicine from British Columbia, Malcolm Cash.

CONSTRUCTION OF THE PROGRAM

The format embodies the desk-and-couch setting of the "Tonight Show" and the informal conversation with a studio audience of "The Phil Donahue Show". Guests are usually allotted the time between one or two commercial breaks. A stage area is used for comedy or musical performances. Occasionally, a filmed interview between the host and a personality will be included.

CULTURAL MARKERS

Of the four guests on this broadcast, one -- the least well-known, and the only one having no link to show business -- was Canadian.

Two of the other guests were flown to Toronto for the program; one, filmed outside the studio, was in Toronto for the filming of a movie.

References to Canada consisted primarily of the guests' brief comments on being there for the program.

Commentary

The mix of guests is similar to that of American talk-shows: the well-known or up-and-coming entertainment personality, and a specialist in a field linked to lifestyle interests. The appearance of all the guests is related, in varying degrees, to promotion of of some sort. Given the relatively minor stature of the guests within American entertainment industry, and the

dominance of American personalities, the program risks appearing as a poor version of its American counter-parts.

CULTURAL FEATURES

The program's host exemplifies the mobility between roles of a limited number of Canadian media personalities within entertainment institutions. His identity, and the consistent, if largely gratuitous, references within the program to Canada, make it unlikely that the program would attract foreign interest.

The daily talk-show format has clear economic appeal, given the potential for writing off fixed-costs over many episodes and acquiring guests at little cost. It might be argued that such programs are one of a number of institutionalized showcases necessary to a successfully-functioning national popular culture. Inasmuch as they are usually anchored in the specific data and time of broadcast, they are both useful in the promotion of cultural events and products, and significant over the long term in capturing developing and shifting tendencies within the various cultural sectors.

The Don Harron Show gives an incoherent sense of the cultural background from which it draws its guests. On the one hand, this might be justified on the grounds that these guests correspond to the repertory of (mostly American) personalities which Canadian television viewing habits have shown to be popular. On the other hand, it might be said to insufficiently exploit the fact that it is produced within a Canadian metropolis and cultural centre. The program displays little of a central-Canadian or metropolitan bias, but this, interestingly, is a result of its being dominated by non-Canadian (rather than regionally or ethnically diverse) guests.

CTV

SNOW JOB

BACKGROUND

The situation comedy series, "Snow Job", was in its second season of broadcast in 1984. During that year, CTV broadcast 21 original and 21 repeat episodes. "Snow Job" is a CTV in-house production. The October 1984 BBM network rating for "Snow Job" is 798,000.

DESCRIPTION

The program is a situation comedy set in a resort hotel near Montreal. In the episode analyzed, there are two principal narrative threads:

A) A deposed Latin American despot attempts to assassinate his successor, who is staying in the hotel,
B) A young employee of the hotel uses the services of a psychic guest in pursuing his romantic interest.

STRUCTURE OF THE PROGRAM

The program is a microcosmic situation comedy whose storylines centre on the ineractions between a cast of regulars, employees of the hotel and guests in the hotel who change with each episode.

CULTURAL MARKERS

The hotel in which the program is set, the Chateau Royale is set in Quebec. References to snow and winter sports make the association between locale and climate a central motif.

The cook, desk clerk and at least one other employee of the hotel have slight accents marking them as Qubecois. In the episode analyzed, none of the guests, nor a policewoman who came to the hotel, were marked as Francophone.

The theme song to the program is from the perspective of someone leaving Colorado to go "Up in Montreal".

The episode contains jokes about Air Canada, and references to Wayne Gretzky and to the Winnipeg Blue Bombers.

Commentary

The program is unmistakeably set in Canada. The theme song and other cultural markers lend to establish Quebec as exotic and foreign, particularly through an emphasis on features of climate and what might be called an underdevelopment of the Francophone character of the setting.

As is the case with situation comedies such as "Hangin' in", the restriction of action to interior locations for the most part results in a diministed sense of landscape and setting.

CULTURAL FEATURES

The humour of the program is broad and frequently based on ethnic and gender stereotyping. In particular, the portrayal of Latin American political figures and female bodybuilders give the program a "low-brow" tone, similar to that of early evening American situation comedies. That the program operates at this level means that the absence of sensitivity to regional or ethnic/linguistic themes appears as much a function of generic constraints and target audience as of insufficient quality control.

Comparable situation comedies produced elsewhere would include the American "Newhart" and British "Faulty Towers", whose settings and basic premises are similar. The absence of a central star personality in "Snow Job" seems to have resulted in a compensatory emphasis on intricate plotting and fast-pacing which is unlikely to produce audience loyalty, but run counter to the subdued, low-key tone of much Canadian programming.

GLOBAL

EVENING AT THE IMPROV

BACKGROUND

"An Evening at the Improv" is a hosted variety series with a studio audience. Twenty-six original episodes and 6 reruns were broadcast on the Global network in 1984. The series is produced by Jack McAndrew Productions in Toronto, and is funded by Investors Film Management. The January 1984 BBM network rating for this program is 62,000.

DESCRIPTION

Evening at the Improv showcases up-and-coming comic talent, with occasional musical guests. Approximately six comedians perform in each episode, usually alone. There are intermittent sketches, often featuring the host.

CONSTRUCTION OF THE PROGRAM

The program is taped within an improvisational comedy club, and there is a live audience present which may participate in the performances. There is a higher degree of interplay between performer and in-studio audience than is common within variety programs with in-studio audiences, and a greater sense that one is viewing an event transpiring in a club, rather than one staged for television.

CULTURAL MARKERS

The program is taped in Los Angeles. One of the guests in the broadcast analyzed was a Canadian living and working in Los Angeles, Howie Mandel. Of some 20 references in the various comedy performances to cities and places, one was to a Canadian setting.

Commentary

As is common within comedy performances of the sort presented here, one has the sense of a common cultural background and series of references. It is clear that this background and the horizon of references evident in Evening at the Improv are almost exclusively American.

CULTURAL FEATURES

The program is symptomatic of two trends: a) the recent revitalization of live comedy as a form of entertainment; and b) the trend towards the taping of live stage performances, particularly for pay or discretionary cable services. One would presume that the demographic characteristics of audiences for

this and similiar programs are attractive to advertisers and different in significant ways from those for much prime-time television.

Inasmuch as the substance of An Evening at the Improv presumes an interest in performers with little stature, and the ability of audiences to overlook instances of amateurism or failure, it is a genre and format appropriate to local or Canadian programming. That large numbers of aspiring comedians live in Los Angeles is an obvious reason for that city being the site of production, but the format is one which is easily adaptable to other locations.

The program is clearly directed at a young adult audience, and the humour is of the "quirky" variety which has become a staple of youth-directed comedy programs. It is evident that, to a considerable extent, there is currently a divergence in terms of style and appeal between situation comedy, directed at early teens and the middle-aged, and stand-up comedy, now directed principally at young adults.

GLOBAL

THE GOOD TREE

BACKGROUND

"The Good Tree" is one of a series of Global Playhouse productions, and is a made-for-TV drama feature. It was first aired by the Global network in the fall of 1984. "The Good Tree" is a co-production of Global and Atlantis Films, and received funding from the National Film Board and Telefilm Canada.

DESCRIPTION

In this half-hour dramatic film, three siblings go off in search of a Christmas tree. They steal one from an old man, who pursues them. Feeling guilty, the children return to give the man gifts. He is revealed as lonely and unhappy, and, at the conclusion, gives gifts to the children.

CONSTRUCTION OF THE PROGRAM

The program is, like other Global Playhouse broadcasts, the television equivalent of the short story. A situation is established, with a limited number of characters, and a moment of moral transformation and revelation serves as the resolution.

CULTURAL MARKERS

The program appears to be set in the present, while the landscape (woods and fields, a farm) and climate (winter) suggest a Canadian setting. This is never confirmed, and the fact that this is a Christmas story makes the landscape and climate appropriate in generic as much as in geographical terms. The characters are all white and apparently Anglo-Saxon.

Commentary

The thematic concerns of the story are those of a wide variety of Christmas stories: a group of children learn a moral lesson while an old, miserly man is transformed by his contact with the children and by the spirit of the season. The program has a very limited number of characters and sets, and there is little use of music.

CULTURAL FEATURES

The program shares with other examples of "Global Playhouse" a high degree of flexibility with regard to scheduling and possible ancillary markets, given its low specification of geographical setting, its "timeless" themes, and its 30-minute length. Its production values appear to be low, but consistent with those of most children's programming.

GLOBAL

MATT & JENNY

BACKGROUND

Global's "Matt and Jenny" is a fictional drama series. Twenty-four half-hour reruns were shown during the winter and summer seasons of 1984. The program is a co-production of Global, Manitou Productions and Polygram. The BBM network ratings showed "Matt and Jenny" at 64,000 in January of 1984.

DESCRIPTION

The episode analyzed ("Search for a New Home") was the pilot for this half-hour fictional series. It begins on a ship bound for Canada, in 1850. The captain informs two children (a brother and sister, Matt and Jenny) that their mother has died on board. Given the choice between returning to England and seeking a home with relatives in Canada, they decide on the latter. They land in Halifax, and have a series of encounters with adults while beginning to head west in search of an uncle. This search will apparently be the theme of subsequent episodes.

CONSTRUCTION OF THE PROGRAM

The program is a fictional narrative, without voice-over narration. Two children are the central protagonists. While the episodes are self-contained, in the sense of providing resolutions to narrative conflicts which arise within each episode, it is evident that the basic premise of the story -- the desire of the children to find their uncle and a home -- will provide an ongoing narrative thread between episodes. The relationship between individual episodes and the on-going development of the story is structurally similar to that of "The Fugitive", the American drama series of the 1960's.

CULTURAL MARKERS

The presence of markers anchoring the program unquestionably and consistently in a specifically Canadian historical situation is obvious. The following are the principal cultural markers within the program:

1) Geographical

- When told of their mother's death on board a ship, the children are given a choice between "a trip back to England and a nice home in Montreal".
- They land in Halifax, whose port character is recreated in a naturalistic fashion, with an emphasis on detail and mood.
- The passage out of Halifax into the unsettled areas to the west involves details of rural life, and the visible presence of such historical features as modes of transportation, dress,

dwellings, etc.

2) Characters

The three principal characters encountered by the children are:

- Dr. Karsten, a doctor with a North American accent
- a police inspector with an English accent
- Kit, a woodsman dressed in skins, whose origins are "out west, by way of New England", and who was "born on the shores of Lake Huron"

3) Thematic

Dr. Karsten functions as the paternal figure, initiating the children into the value system of Canadian society, correcting their misconceptions about the justice system in Canada and the savagery of Indians.

Commentary

The type of narrative or generic structure employed makes these cultural markers central to the program, rather than token or incidental. Inasmuch as the program is based on a series of encounters between newly-arrived children and settled Canadians, much of the episode is devoted to the education of the children about Canada, so that information of apparent historical and cultural validity is conveyed. It should be noted that while the program is anchored to a great extent in Canadian historical and geographical settings, this need not limit its appeal to foreign audiences, for two reasons:

- as suggested, the child protagonists are new arrivals ignorant of Canada, and thus function as inquiring stand-ins for similarly uninformed potential viewers
- the generic conventions of children's adventure fiction frequently have travel to exotic and unknown locales as a central motif

The conflicts and suspense of the narrative, while not intense, center on oppositions (such as that between town and wilderness, or old and new world values), which are rooted in a mythologized Canadian culture, and well-integrated within the sorts of oppositions common within childrens' adventure literature (such as those between young and old, or real and symbolic parents).

CULTURAL FEATURES

Within the program, particular clusters of values are presented in a manner common to quest or adventure narratives: different characters encountered in the course of the narrative embody particular value-systems.

The dominant value system in "Matt and Jenny" is embedded in the relationship between the three principal adult male characters,

as follows:

a) the police inspector, who embodies British/Old World aristocratic intolerance, and a legalistic view of the law, and who stands out as alien vis-a-vis the other characters;
b) the Canadian doctor, Karstens, who embodies Canadian tolerance, expansiveness, and a liberalism which occasionally seems overstated; stated;
c) the woodsman, Kid, who embodies the open qualities of New World values, but at the same time is more linked to the wilderness than is Karstens. What is significant is the enigma surrounding his origins: living in Canada, and possibly of Canadian birth, he clearly epitomizes the American frontiersman.

There is, therefore, an opposition between New World tolerance and Old World intolerance, but this is an opposition mediated by the further distinction betwen the adult, professional and urban "Canadian", Karstens, and the more child-like, "wild", and "American" Kit. The slight stereotypicality of these roles is alleviated by the fact that Canadian roles and values have a positive quality, and are not simply defined negatively in relation to British and American values.

The program is noteworthy for the extent to which it grounds the necessary elements of its genre within a distinct mythology of Canadian life, and of the relationship between posited Canadian qualities to those of Great Britain and the United States.

The various stylistic traits of the program work to produce a look of "quality" of the BBC/PBS variety. The low-definition taping adds to the naturalism of its tone. Constructed sets and scenes with large numbers of people are rare, but the fact that most scenes are shot in wilderness settings means that the low-budget is not always obtrusively obvious. Barry Morse, who plays the police inspector, is the only actor with a high level of familiarity for viewers.

GLOBAL

THE PAINTED DOOR

BACKGROUND

The Global Playhouse production, "The Painted Door", is a made-for-TV drama feature. The 30-minute program was originally broadcast on the Global network in the fall of 1984. "The Painted Door" was co-produced by Atlantis Films and Global, and funded by Telefilm and the National Film Board.

DESCRIPTION

The program is a half-hour adaption of a work by Sinclair Ross. In the prairies, a farmer leaves his wife to go through a snowstorm to the town. While awaiting his return, the wife sleeps with a friend who has stopped for a visit. The next day, the woman finds her husband frozen to death some distance from the farm. The fresh paint on his hands (from a door which the wife had painted) indicates he had discovered the adultery. The story appears to be set in the first half of the century.

CONSTRUCTION OF THE PROGRAM

The program is an enacted drama, with location shots. There is little background music. The genre is that of the short story of the O. Henry variety, with a surprise ending.

CULTURAL MARKERS

The geographical setting is clearly Canadian, though given the absence of special references to geographical place, and the psychological emphasis of the story, the program's appeal would not be to an exclusively Canadian audience.

Landscape figures prominently, and the oppressive winter is a major motif.

The playing of "The Red River Valley" during a scene strengthens the association with the Canadian plains.

Commentary

The program plays with thematic elements and oppositions widely considered to be quintessentially (almost stereotypically) Canadian. The equations winter-solitude-repressed sexuality and summer-community-passion are central to the narrative. The physical threat posed by climate, and its psychological function as an agent of repression are likewise important. The program shares with much Canadian literature employing these themes as an emphasis on the experience and perspective of a woman/wife.

The production values appear to be low, but the demands of the story for only limited settings and characters prevent this from being a sign of impoverishment. The tone and mood evoke quality, cultural programming, both through a stylistic tendency towards expressionistic, theatrical lighting and a thematic emphasis on inner psychological experience.

CULTURAL FEATURES

The program, co-produced by Atlantis Films and NFB, was nominated for an Academy Award, and was supplied to TV Ontario for in-school usage.

No other program within the sample draws so extensively on academic and literary conceptions of Canadian culture. This is a distinct advantage of the broadcast, inasmuch as it brings that culture onto television. At the same time, however, the program epitomizes the enduring separation between Canadian-produced programming which uses popular genres and whose grounding in cultural experience is problematic, and an official, "quality" culture whose appeal is clearly to taste groups characterized by a literary-theatrical bias and background. In this aspect, the significance of this program depends in part on the variety of potential uses to which it may be put, and its contribution to a growing catalogue of products for educational and other contexts, rather than on its being broadcast on prime-time television, where its idiosyncratic character might appear jarring.

GLOBAL

PAJAMA TOPS

BACKGROUND

The staged comedy performance entitled "Pajama Tops" was first aired by Global in the autumn of 1984. Co-produced with Lorimar in the U.S., the 120-minute program is shot in Toronto.

DESCRIPTION OF PROGRAM

The play presented in this program is a French bedroom farce, set in a chateau in Normandy. A man and his wife engage in amorous affairs with a maid, the husband's mistress, and guests. After a series of conflicts and mix-ups, they all find themselves with their desired partners at the conclusion.

CONSTRUCTION OF THE PROGRAM

The play takes place on a stage, and begins and ends with shots of the audience within The Music Hall Theatre in Toronto. The camera-work and editing is similar to that of a situation comedy recorded in front of a live audience.

CULTURAL MARKERS

The theatre in which the play is taped is the only Canadian feature mentioned within the program, though members of the cast are Canadian. The actors speak with French accents possessing varying degrees of authenticity.

CULTURAL FEATURES

The program is unusual in that it is the taped version of a play which possesses little value as a "classic", so that a format conventionally used to present programming of high cultural stature is here employed to present a bawdy, risque farce which plays upon mythologies of French sexuality. The advantage of a format of this kind is that it is based on an economic arrangement between cultural institutions (theatre and network) which is no doubt mutually advantageous.

GLOBAL

ROCK ETC.

INTRODUCTION

"Rock Etc." was a series of staged musical performances broadcast on the Global network. Eight 120-minute episodes were broadcast in the fall of 1984. "Rock Etc." was produced by Concert Productions International. In October of 1984, the network BBM rating for the show was 34,000.

DESCRIPTION

The program is a taped concert by British rock star David Bowie.

CONSTRUCTION OF THE PROGRAM

The program begins with an off-screen announcer listing the FM stations in Canada simulcasting the concert. Each song is introduced duced by a slide accompanied by the name of the song and year of first release.

CULTURAL MARKERS

The list of FM stations broadcasting the program, which is repeated following commercial breaks, constitutes the only reference of a Canadian character within the program. Neither the location nor the date of the concert are stated.

CULTURAL FEATURES

The filmed concert performance is an increasingly important format for television programming inasmuch as it is adaptable to a variety of forms of television (pay, late-night, network), is quite likely to receive repeat viewings, and will lose topicality only over the very long term. Partly as a result of this built-in flexibility, filmed concert performances are often lacking in cultural markers grounding them in time and place, and in framing devices which provide transitions with the ongoing flow of the television schedule. At the same time, it should be noted, they represent one of the few instances of direct collaboration between television and radio broadcasters, and attract to television an audience which does not typically watch large amounts of other program genres or formats.

GLOBAL

TOM JONES

BACKGROUND

"Tom Jones" is a hosted variety show. It was aired by Global in 1984 as a series of 16 reruns. The program was produced in 1981 by Catalena Productions in Vancouver and received Capital Cost Allowance. The program recieved a BBM network rating of 47,000 in January of 1984.

DESCRIPTION

The program takes place entirely on a studio sound-stage. It is principally a showcase for Tom Jones, who sings a number of songs, accompanied by back-up dancers. There is one invited guest of international stature.

CONSTRUCTION OF PROGRAM

The program is hosted by its main performer, Tom Jones. He addresses the in-house and at-home audience directly, and engages in banter with the invited guests and back-up singers. He frequently ends each program with a piece of moral advice to the audience.

CULTURAL MARKERS

The principal performer is of British origin, and the invited guests may vary in nationality. In the episode analyzed, the guest was a black American woman, Tina Turner who, it should be noted, was considerably more successful and well-known in 1984, when this re-airing occurred, than in 1981, when the taping took place.

Though filmed in Vancouver, the program's only references to place of any kind were the acknowledgements to Vancouver-based suppliers of accommodation and limousine services, which accompanied the closing credits. The devices by which variety programs conventionally refer to the site of their production ("now, live from..."; "it's great to be here in...") were absent.

There were no references of a topical nature which might have grounded the program in a specific time and place.

The repertory of songs consisted primarily of popular hits of the 1960's and 1970's which have become standards, and which are not identified with Tom Jones himself. The particular episode included a Spanish-flavoured song by Jones, accompanied by a Spanish guitarist whom Jones claimed to have met a couple of days earlier in a restaurant (the location of which was not given). This functioned principally to evoke romance and exoticism,

rather than as a marker of cultural or geographical significance.

Commentary

It is not simply the case that references to Canada were missing. It is rather as if the program wishes to present itself as international in appeal, and flexible for scheduling purposes through its non-topicality. The repertory of music used draws upon a quite general popular musical heritage likely to be shared by large numbers of people in Western countries.

CULTURAL FEATURES

The program is typical of one important tendency: that for musical performers whose audience does not buy records in significant numbers to pursue a career in television. (Paul Anka is another example of this.) This needs to be underlined, insofar as the inter-connections between television and the recording industry are much weaker in the case of such programs than in the case of rock-oriented programming.

The program is clearly directed to an over-30, relatively conservative female audience. The interplay between male star and surrounding female dance troupe highlights Jones' sexual/physical appeal, and the address of the songs is to a female listener, either in a production number manner based upon flirtatious play between performer and dancers, or in a solo, intimate and romantic mode.

The production values of the program are of the standard of American network programming, with a flashy use of lights, music and ensemble dancing. What is curious is that the programs appears out-dated within the context of network programs, given the decline of the variety show format. This factor, in addition to its length (30 minutes, uncharacteristic of its genre) make sense only in light of the knowledge that it is intended for international distribution.

GLOBAL

YOUNG AND RESTLESS GALA

BACKGROUND

"The Young and Restless Gala" was a 60-minute hosted program which featured interviews with the stars on the American daytime drama, "The Young and the Restless". Broadcast on two different occasions in the fall of 1984, this show was a Global in-house production.

DESCRIPTION

To celebrate and promote Global's acquisition of "The Young and Restless" (an American soap opera), two of the program's stars host a party for the cast in Los Angeles. Details of the program's situations and characters to date are presented, along with interviews with members of the cast and one of the program's writers.

CONSTRUCTION OF THE PROGRAM

A male and female, both regular actors on "The Young and Restless", address the television audience directly from a party celebrating the program's premiere on Global. As the party continues, the co-hosts introduce excerpts from the program designed to provide background for future viewers, interview case and production personnel, and mingle with the party guests. The program thus alternates between apparently "live" footage of this party itself, and archival extracts from the soap opera.

CULTURAL MARKERS

The co-hosts mention, at the beginning and intermittently throughout the program, that the event celebrates "The Young and Restless" coming to Global. At the conclusion, the cast, at the party, assembles to shout "Global's got it!" These are the only references to Canada within the program. The program was filmed in Los Angeles.

CULTURAL FEATURES

The program is one of the few examples existing of a Canadian program produced to promote an American program acquisition. The use of the live location, and of archival footage, clearly make it an inexpensive source, both of this promotion, and of the programming itself.

While references to Canada are absent, it should be noted that in the days preceding the airing of this special, Global viewers were encouraged to hold parties in their homes in conjunction with the broadcasting of the gala.

GLOBAL

YOUNG AND RESTLESS GALA

Two tendencies in the evolution of the soap opera and its audience are evident in the program. The first is the desire to attract young audiences to such programs. The manner of address by the hosts of the Gala, and the kinds of music played during the party, clearly signal this. The second is the recognition, implicit in the style of the Gala, that soap operas function increasingly in an ironic and self-conscious mode. The actors discuss their characters in a way which highlights the conspiratorial pact between viewers and producers, and comment upon the ways in which soap opera narratives are constructed and function.

The program is not only a one-shot special, but clearly tied to a one-time event. This makes discussion of additional markets inappropriate. The curious circumstance of a Canadian production company producing a program which celebrates the acquisition of an American series makes it a useful counter-model in discussion of Canadian content programming.

RADIO CANADA

Emission:
«Bonheur d'occasion»

IDENTIFICATION:
«Bonheur d'occasion» est une mini-série (un film a été tourné simultanément) de cinq épisodes d'une heure, co-produite par Ciné St-Henri, l'O.N.F. et Radio Canada. La Société générale du cinéma du Québec, Téléfilm et Famous Players ont participé au financement.

DESCRIPTION:
Dans ce dernier épisode de la mini-série, on voit Florentine Lacasse, enceinte et abandonnée, résoudre ses problèmes en épousant Emmanuel Letourneau, ami de Jean Lévesque, le père. C'est de toute évidence un mariage de raison.

Lazarus Lacasse s'enrôle dans l'armée afin d'assurer finalement à sa famille un peu d'argent.

STYLE:
La scène d'ouverture résume la situation telle que développée dans les émissions précédentes. Une narration en V.O. se mêle aux scènes jouées. L'action,située au début de la deuxième Guerre, donne lieu à une reproduction d'époque à travers les costumes, les voitures, les coiffures, le choix des lieux, etc. En autant qu'il s'agit du destin d'une famille, plusieurs intrigues servent à mettre en valeur différentes thèmes: mariage de Florentine, mort de Daniel, enrôlement du père, naissance d'un nouveau. Ces intrigues se mêlent dans le déroulement de plusieurs courtes scènes.

INDICATEURS CULTURELS:
L'action, située à Montréal au début des années 40, donne l'occasion d'évoquer plusieurs références géographiques et historiques: Saint-Henri, N.D.G., Caughnawaga, France, une affiche de propagande de la Deuxième Guerre Mondiale, les uniformes des soldats.

Etant surtout une fresque sociale, ces indicateurs sont aussi importants: vendeuse de la «Gazette», une affiche bilingue, les tramways, le photo de noces, le français «québécois».

Les références religieuses sont aussi nombreuses: la soeur de Florentine veut devenir soeur, des scènes à l'église, des expressions - «Bonne Sainte Anne». Il y a aussi des références ethniques: les «sauvages» à Caughnawaga.

Le premier trait culturel est le titre même de l'émission qui ne saurait manquer d'évoquer la célèbre auteure canadienne-française. « Cette référence est d'autant plus importante qu'elle est connotée comme culture officielle canadienne française.»

A partir de là, toute autre référence au Canada français inclue dans l'émission même est rédondante.

Par contre, certains traits soulignent des thèmes particuliers propres au Canada français de l'époque.

Ainsi après le résumé du début on se retrouve dans l'église, et le prêtre encourage les hommes à aller se battre pour la France. On contourne ainsi l'épineuse question de la conscription qui allait survenir plus tard, en se référant à la mère partie.

TRAITS CULTURELS:
Les nombreux traits servant à marquer le caractère canadien français, ne sont par contre pas thématisés comme tels. Ils forment le toile de fond sur lequel va se jouer le drame des individus. Ils prêtent un air d'authenticité à l'adaptation.

Dans cette optique, le produit est éminemment «exportable», surtout en Europe où l'auteure est bien connue.

Ainsi la présence d'anglophones se limite à deux infirmières. On ne cherche pas à thématiser les rapports anglais-français, mais simplement à marquer son existence.

Les quelques références aus indiens ont le même caractère.

Le thème principal est la pauvreté de la famille. Les raisons profondes de cette pauvreté ne sont pas traitées. Ce qui l'est, c'est l'ambition de Florentine d'en sortir - ce qu'elle fait par mariage - et la culpabilité du père de n'avoir pas pu offrir mieux à sa famille.

Il s'agit nettement du genre «fresque sociale», où les indicateurs culturels forment une toile de fond. Dans ce sens, le produit est très exportable, d'autant plus que sa réalisation est de qualité et se conforme à des normes qu'on retrouve dans des produits étrangers que l'on voit ici.

On vise certainement un marché international.

RADIO CANADA

Emission:
«Charles Trenet»

IDENTIFICATION:
Diffusé dans le cadre des Beaux Dimanches, ce spectacle filmé, d'une durée de soixante minutes, a été produit par Radio Canada.

DESCRIPTION:
Après avoir manifesté sa joie d'être de retour au Québec, et après s'être replongé dans l'atmosphère de la vielle capitale, Charles Trenet donne un concert. Il s'agit d'un récital en plein air où il chante des chansons de son répertoire, reprenant de vieux airs bien connus et aimés des québécois.

STYLE:
Charles Trenet apparaît comme un vieux de la vielle. Son style «crooner» lui prête un ton sobre. Il communique peu directement avec le public, se contentant de chanter. Le public, de tout âge, le reçoit chaleureusement et avec enthousiasme.

L'intro où l'artiste se promène dans les endroits connus de Québec nous permet de le voir reconnaître ces lieux. Il ne montre pas l'étonnement de l'étranger, mais la familiarité d'un vieil ami, enfin retrouvé.

INDICATEURS CULTURELS:
Les indicateurs culturels ne sont pas nombreux:

- Les rues de Québec (rue du Trésor)
- Les remparts de Québec
- Le château Frontenac
- Le fleuve St-Laurent.
- Dans la rue on voit un graffiti: «Lévesque = Reagan».
- Public chante «Mon cher Trenet, c'est à ton tour...»

Tout en étant réduits, les traits spécifiquement québécois sont clairement établis. Leur fonction consiste à montrer qu'une vielle amitié lie Trenet aux québécois. En somme, il fait presqu'autant parti de notre héritage culturel que nos propres chanteurs. Les airs populaires qu'il chante sont aussi connus que les chansons de notre propre folklore. De cette façon, Trenet représente ce qui nous lie à la France (en contraste avec ce qui nous oppose aux Etats-Unis).

TRAITS CULTURELS:
La familiarité des airs présente Trenet comme une valeur culturelle sûre. Le style sobre nous le montre comme ne posant aucune ménace à notre identité culturelle. Sa propre familiarité avec le Québec lui donne l'aspect d'un ami sincère, autant intéressé à rapporter chez lui un peu de la culture d'ici, qu'il l'est à nous apporter la sienne.

La renommé internationale de l'artiste, la qualité technique de l'émission, en feraient un produit facilement exportable. On n'insiste pas trop sur les références au Québec, mais juste assez pour le présenter comme lieu prêt à accueillir des artistes étrangers.

RADIO CANADA

Emission:

«Jean Lapointe»

IDENTIFICATION:
Le spécial «Jean Lapointe» est une émission de variété, filmée sur scène, d'une durée approximative de 90 minutes, qui a été diffusée aux Beaux Dimanches à l'automne 1984. Produite par SRC, elle met en vedette Jean Lapointe.

DESCRIPTION:
Jean Lapointe se retrouve à Paris. Il revoit ses amis Michel Drucker et Raymond DeVos. Un québécois demande un autographe à Drucker, mais ignore Lapointe.

On coupe au spectacle lui-même. Lapointe chante, fait des imitations, raconte des histoires, des anecdotes.

STYLE:
Cette émission est beaucoup plus qu'un spectacle filmé. Les parties sur scène sont ponctuées des sketches, d'entretiens entre Lapointe et ses collègues français, d'interviews avec le public français ou encore des artistes québécois.

S'affichant comme comique, plutôt que chanteur de charme, Lapointe s'adresse à un public très large. Son ton de familiarité embarque le public dans le jeu. Il s'adresse uniquement à la salle, jamais à la caméra. D'ailleurs la qualité scénique du spectacle est preservée: les effets d'éclairage (beaucoup d'ombres), beaucoup de plans d'ensemble, plusieurs incursions de la caméra dans le public.

INDICATEURS CULTURELS:
Personnages: Par ses imitations Lapointe se réfère à plusieurs artistes français et américains: Aznavour, Montand, Brassens, Liberace, Louis Armstrong, Compagnons de la chanson. Quelques artistes internationaux: Julio Iglesias. Une personnalité politique est l'objet d'une farce: Pierre E. Trudeau. Cette unique référence à un canadien prend d'autant plus d'importance qu'elle est la seule.

Géographie: Les indicateurs usuels de «Paris» établissent au début qu'on est bien là: Champs-Elysées, Tuileries, Tour Eiffel, bistro du coin.

Langue: «Boîte à musique» vs. «juke box». Lapointe, dans une scène, passe d'une langue à l'autre.

Social: L'importance des Etats-Unis pour un artiste québécois est souligné par des allusions faites à Pepsi, les «negro spirituals», ainsi que la référence à la chanson «New York, New York».

Discussion: Lapointe situe sa formation d'artiste à l'intersection des influences américaines et françaises. Il note cependant l'importance de sa famille dans cette formation. Il incarne donc l'artiste québécois qui a su utiliser les influences extérieures tout en restant fidèle à ses propres racines.

Quoique son anglais est presque sans accent, il exagère cet accent dans un sketch pour illustrer le pauvre québécois qui tente de faire rire son public anglophone. Il souligne ainsi les difficultés de l'artiste à trouver son public.

TRAITS CULTURELS:
La lecture à privilegier est celle où le téléspectateur québécois est témoin du succès à l'étranger d'un de ses représentants. Le sketch du début où Lapointe n'est pas reconnu par un compatriote thématise une difficulté que représente ce métier au Québec: le manque de reconnaissance. Le fait que Lapointe fraye avec des artistes reconnus autant là-bas qu'ici, qu'il mange, travaille et s'amuse avec eux, ne sert à autre chose que de démontrer qu'il est de leur calibre.

Aussi, avec le spectacle à Paris, on souligne l'importance pour un artiste francophone en Amérique d'élargir son marché à l'Europe.

En tant que québécois, le téléspectateur est appelé à s'identifier à Lapointe. L'émission s'adresse donc prioritairement à lui. Lapointe est celui qui a su combiner les deux forces culturelles qui pèsent sur le Québec.

Par contre, le québécois est aussi démontré ici comme étant celui qui ne sait ni reconnaître, ni apprécier le talent local. Le spectateur français rit à chaudes larmes, le québécois ne reconnait pas Lapointe.

RADIO CANADA

Emission:
«Juste Pour Rire»

IDENTIFICATION:
«Juste Pour Rire» comprend cinq émissions d'une heure, enrégistrées dans le cadre du «Festival Juste Pour Rire», à l'automne 1984. Co-produites par Gilbert Rozon et Radio Canada, avec l'aide financière de Téléfilm, il s'agit d'un spectacle sur scène, filmé.

DESCRIPTION:
Le «Festival Juste Pour Rire» se déroule à la salle St-Denis. Dominique Michel et Michel Drucker animent la scène, et présentent les invités qui viennent jouer leurs sketches. Les artistes québécois alternent avec les artistes français. Il s'agit d'un «showcase» pour des jeunes artistes québécois, ou d'artistes européens voulant percer ici.

STYLE:
En autant qu'il s'agit, pour les artistes, d'un spectacle sur scène, ils s'adressent prioritairement au public en salle.

Seuls les deux hôtes, qui ont plus d'expérience, s'adressent parfois à la caméra. Généralement il s'agit d'une caméra assez discrète. A noter cependant la présence d'une caméra en coulisse qui prend des plans de la vie «privée» des artistes. Le décor de la scène, avec ses centaines de petites ampoules clignotantes, se prête bien à l'esthétique télévisuelle.

La qualité des artistes varie, ainsi que la réception qui leur est résumée.

INDICATEURS
CULTURELS:

Géographie: Montréal, Théâtre St-Denis.

Langue: Français vs. québécois.

Social: Référence à «Passe-Partout» et émissions pour enfants.
Hockey.
Drogue, chômage, jeunes.

Les indicateurs culturels n'abondent pas, mais sont particulièrement mis en valeur par la présence d'artistes européens. L'humour québécois est ainsi confronté à celui d'outre-Atlantique.

Dans le sketch d'ouverture que jouent Michel et Drucker, c'est la langue qui est thématisée - de façon particulièrement humiliante. Le français parle trop bien» pour nous québécois, et on ne le comprend pas. La différence entre français et québécois se traduit ici par l'infériorité du québécois.

Les traits culturels donnent lieu aux divers comiques de parodier certains clichés auxquels nous sommes habitués. Ainsi Daniel Lemire développe un personnage qui parodie les émissions pour enfants. Il incarne tout ce qu'il y a de plus mauvais dans les plus mauvaises émissions - ton condescendant, contenu vide, etc.

Sauf dans le sketch du début, les indicateurs culturels ne sont pas thématisés, mais sont des points de référence nécessaires à la compréhension du propos.

Les comiques européens, de leur côté, semblent moins dépendant de couleur locale.

TRAITS CULTURELS:
En invitant des artistes européens, on pourrait croire que l'émission est destinée à être diffusée à l'étranger. La qualité de la présentation, du décor, de la prise de son est certainement à la hauteur.

Les sketches sont pourtant inégaux. En adoptant la formule «showcase», il est difficile d'éviter ceci.

On s'efforce pourtant, au niveau de la télévision, de dépasser cette formule. Ainsi les plans en coulisse différencient le téléspectateur du spectateur en salle.

La caméra tente de privilégier le téléspectateur en lui offrant des images inaccessibles à celui qui est sur place.

RADIO CANADA

Emission:
«Le Malentendu»

IDENTIFICATION:
«Le Malentendu» est une dramatique produite par Radio Canada et diffusée dans le cadre des Beaux Dimanches. D'une durée de 120 minutes, il s'agit d'une adaptation d'une pièce d'Albert Camus.

DESCRIPTION:
Un fils retourne après vingt ans d'absence auprès de sa mère et sa soeur. Un sentiment de culpabilité l'anime, et il veut assurer leur futur. Celles-ci ne le reconnaissent pas. En plus, elles ont l'habitude de tuer les voyageurs qui s'arrêtent à leur hotel, et de les voler, afin de s'échapper de leur pays misère, et d'aller vivre au soleil. L'ironie marche à fond puisqu'elles tuent leur parent afin de lui voler ce qu'il leur aurait donné volontiers. Elles apprenent leur lien avec la victim et se tuent.

STYLE:
Le rythme de la pièce est lent et lourd. Les décors ont une qualité hautement théâtrale. Des effets simples sont obtenus avec des écrans transparents. Les effets par des moyens électroniques sont réduits à l'extrême. Le style est naturaliste. La pauvreté de l'auberge est reflétée dans l'habillement des occupants, l'équipement électrique est rudimentaire, la plomberie absente.

Le ton des personnages est sévère, une musique de piano plaintive marque les transitions des scènes.

Il s'agit de toute évidence de l'adaptation d'une pièce où l'on s'est efforcé de garder le caractère théâtral.

INDICATEURS CULTURELS:
Il y a une absence totale de traits culturels québécois, si l'on fait exception des acteurs jouant les rôles. En effet, lorsqu'il s'agit d'acteurs bien connus du public, ces acteurs eux-mêmes deviennent des icônes de la culture québécoise.

Ceci est d'autant plus marqué dans ce cas où les acteurs s'efforcent, avec plus ou moins de succès, à enlever toute inflexion québécoise à leur accent . Le résultat est loin d'être heureux. Le langage en est alourdi, le rythme devient traînant.

TRAITS CULTURELS:
Le spectateur visé par cette émission est sans doute ce petit bourgeois avide de culture «véritable». Il s'agit de Camus, enfin du «vrai» théâtre. Cette émission est destinée à satisfaire le connaisseur, à former notre «élite». Si la pièce en elle-même n'est pas trop mauvaise, l'adaptation semble se prendre un peu trop au sérieux. Vouloir internationaliser une émission, c'est une chose. On ne prendra évidemment pas un accent québécois pour jouer Camus. Mais l'accent adopté, celui d'un français «normalisé», ne correspond à aucune réalité linguistique - ce qui explique peut-être l'atmosphère fantômatique qui se dégage de l'oeuvre.

L'émission semble flotter dans les limbes. Son avenir est limité par ces quelques défauts, malgré un décor réussi.

RADIO CANADA

Emission:
«Monsieur le ministre»

IDENTIFICATION:
Le téléroman populaire «Monsieur le ministre» parut 36 fois au petit écran. Produit par Radio Canada, sa cote en octobre 1984 était de 1,207,000, d'après les données BBM.

DESCRIPTION:
On peut distinguer trois trames narratives dans cet épisode. La principale traite des problèmes que connaît Xavier à s'adapter à la vie en tant que fils de la Première Ministre. Son ami Thierry, fils de l'ex-P.M., le conseille et tente de l'aider. Il est cependant rudement confronté à sa mère.

Les sous-intrigues concernent d'une part la réhabilitation de Thierry: ancien drogué aujourd'hui désintoxiqué, il se lance en affaires.

D'autre part, et il s'agit du personnage principal de la série, l'ex-P.M. tente de reconstruire le parti, afin de reprendre le pouvoir.

STYLE:
L'émission se développe par l'enchaînement de courtes scènes, à deux personnages. Les scènes se déroulent à l'intérieur, dans des décors simples, se voulant réalistes.

L'intrigue dominante n'englobe pas les sous-intrigues, mais sert à les amener. L'ex-P.M. discute de son avenir politique avec son fils et plus tard avec son adjoint, seulement après avoir passé quelques commentaires sur le comportement de Xavier.

Cependant les scènes d'ouverture et de conclusion, ainsi que deux scènes centrales traitent directement des problèmes de Xavier.

Si aucun des conflits n'est résolu à l'intérieur de l'émission, on peut attribuer ça au genre «téléroman», où les intrigues sont «à suivre». Cependant, à l'intérieur de cette émission, la situation est bien résumée, et n'exige pas du spectateur qu'il en ait vu plusieurs autres pour comprendre l'action. En ce sens l'émission est relativement indépendante de la série. Par contre, le manque de résolution définitive laisse le spectateur sur sa faim, et l'invite à revenir la semaine suivante.

INDICATEURS CULTURELS:
Géographique: Québec, Lac Vert.
Personnes réelles: Margaret Thatcher.
Langue: Québecois, anglais.
Historique: Système de gouvernement.
Social: Drogue, alcool.

Même si les références précises n'abondent pas dans cette émission, elles suffisent à bien situer l'action dans le Québec contemporain. Plus, leur mention en passant présume que le spectateur est familier avec, par exemple, le système de gouvernement. L'ex-P.M. fait allusion à une rencontre «du Conseil des ministres au Lac Vert». Il en va de même pour la façon de traiter la langue. Contrairement à bien d'autres émissions du même genre, où l'on s'efforce soit de donner un accent «habitant», ou de parler «à la française», ici, les personnages parlent un langage qu'on peut croire vraisemblable pour des gens de leur éducation et statut social. Cette langue «normale» est cependant bien identifiable comme étant québécoise, par l'usage d'emprunts à l'anglais («sniffer», «dope»), et, par des expressions particulières («Qu'est-ce que j'ai fait au ciel...»). Une autre référence linguistique, bien de chez-nous, se trouve dans le fait que l'amie de Thierry est anglophone, et parle avec un fort accent.

Mais plus que toute référence explicite, le rapport allégorique entre les personnages du téléroman et les personnalités historiques enracine cette émission dans la réalité politique québécoise:

L'ex-P.M. réorganise le parti afin de reprendre le pouvoir.
Le P.M. «devient inaccessible».
Le P.M. est critiqué à l'intérieur de son parti.

Chaque référence est un mini-scénario qui correspond à la réalité politique québécoise.

TRAITS CULTURELS:

L'émission doit être lue à partir de l'optique bien connue dans la littérature populaire, «la vie privée de...». Une deuxième grille de lecture, tout aussi importante en est une qui situe le Québec au plan international. Par exemple, l'amie anglophone de Thierry étudie la médecine. Lorsque Xavier lui dit bêtement de parler français «T'es ici pour l'apprendre», elle répond que c'est la médecine qui prime.

Ainsi, le Québec n'est pas seulement un endroit où l'on parfait son éducation en apprenant le français. On peut y étudier sérieusement des disciplines scientifiques.

Pour sa part, Thierry incarne les valeurs d'homme d'affaire agressif et capable: le jeune québécois ambitieux qui saura attirer le capital étranger.

Ces éléments auto-réflexifs, de québécois qui se regardent, et qui voient une image prometteuse à tout point de vue, nous portent à croire que cette émission est destinée à une consommation domestique.

Faite simplement, avec des budgets manifestement modestes, elle ne saurait faire carrière à l'étranger. D'ailleurs le contenu idéologique s'y prêterait mal, et trop d'allusions échapperaient à un étranger.

RADIO CANADA

Emission:
«Poivre et sel»

IDENTIFICATION:
Série produite par Radio Canada, «Poivre et sel» fut diffusée 48 fois en 1984, dont 37 premières passes. Il s'agit d'une comédie d'une demi-heure, avec une distribution québécoise.

DESCRIPTION:
Dans cette émission Ermance décide qu'elle veut un enfant. Arthur, son mari, ne veut rien entendre. Si Hector, père d'Ermance, voudrait bien un petit fils, il défend Arthur par solidarité masculine. Ermance et sa belle-mère, Marie-Rose, planifient une fête pour amadouer Arthur. Mais Hector et Arthur méprennent le traiteur pour un «amant» d'Ermonce.

Une fois la méprise expliquée, tout finit bien.

STYLE:
L'intrigue, qui se développe et se conclue à l'intérieur d'une même émission, est mal construite. Les péripéties sont trop nombreuses pour le temps alloué.

On tente de remédier à ces lacunes en ponctuant l'émission des «gags» faciles: Ermance crie et se démène de façon menaçante; Arthur se fait un tour de rein; la double entente dans le scène avec le traiteur; le langage de la bonne.

Le ton de l'émission balance entre l'hystérie d'Ermonce et la sagesse de Marie-Rose.

On semble avoir voulu imiter un mauvais «sit-com» américain.

INDICATEURS CULTURELS:
Le langage se trouve être le principal indicateur culturel spécifique. Il s'agit d'une caricature du québécois. La bonne, de classe sociale inférieure, ne maîtrise pas la langue, ne maîtrise même pas le «joual». Cela devient matière à rire, par le ridicule.

Un indicateur géographique («Et que c'est platte au mois de novembre...il pleut tout l'temps...») n'a rien de spécifiquement québécois. Par contre il évoque tout de même une réalité bien connue du québécois. Une référence en passant au Métro ainsi qu'à Fabreville est tellement «naturelle» que ces lieux sont pris comme faisant parti de la vie quotidienne autour de ces gens que des téléspectateurs.

TRAITS CULTURELS:
Le manque de développement des rares indicateurs culturels, leur inclusion si désinvolte, indique que l'on prend pour acquis que le téléspectateur est tout aussi familier avec eux, que les personnages. Cela, doublé du fait

qu'il est question d'une production peu coûteuse: scènes toujours intérieures, décors simples et réalistes, peu de personnages, scénario malhabile...nous mène à la conclusion qu'il s'agit d'une production destinée au marché domestique. Sa similitude avec certaines émissions américaines porte à croire qu'on cherche à développer un produit pouvant leur faire compétition. Relever le défi de la compétition américaine par une strategie de mimésis risque plutôt d'échouer, si l'on peut en juger par la qualité de cette émission. Les exemples d'une stratégie de compétition basée sur le développement de la différence semble beaucoup plus viable.

RADIO CANADA

Emission:
«Le Temps des Choix»

IDENTIFICATION:
Co-produit par Radio Canada et les Productions du Verseau, et financée par Hydro Québec, cette série documentaire fut diffusée onze fois en première passe.

DESCRIPTION:
Cette émission de la série traite du rapport entre la production de nourriture et les ressources énergétiques nécessaires pour la produire et l'acheminer aux consommateurs. Ce qui est souligné est le rôle que joue l'énergie dans la production, la transformation, la conservation, le transport et la présentation des produits nutritifs. Une emphase particulière est mise sur le fait que, depuis la crise du pétrol en 1972, il est nécessaire de changer le rapport énergie-nourriture.

STYLE:
L'émission procède avec deux trames narratives: une visuelle, l'autre en «voix-off». La narration visuelle est d'une simplicité élémentaire: elle passe de la production des aliments à leur transformation en usine, à leur emballage et transport, et finalement leur étallage dans un grand magasin. A plusieurs reprises les images illustrent les propos de la «voix-off».

La narration de la «voix-off» est beaucoup plus complexe, combinant des renseignements tant économiques qu'énergétiques ou encore scientifiques, avec une bonne part de statistiques citées en exemple. Le langage est généralement simple et accessible, tout en maintenant un ton d'autorité assurant la crédibilité des renseignements fournis. L'aspect didactique est pris au sérieux.

Afin de renforcer cette crédibilité, un scientifique est interviewé.

INDICATEURS CULTURELS:
- Université Laval
- Nourriture importée de Californie
- Usine Agropur à Granby
- Champs de blé
- Supermarché Provigo.

Sauf pour une référence à l'usine Agropur à Granby, le rôle du Canada en tant que producteur agricole n'est pas du tout souligné. Il est même dit que la variété de produits qui sont disponibles dépend de nos importations.

Des images de champs de blé et d'immenses moissonneuses se réfère sans doute au Topos populaire du Canada en tant que «Grenier du Monde.» Cependant ceci n'est pas explicité dans le texte. L'emphase se situe plutôt sur la performance en rapport avec l'énergie, et les conséquences économiques.

Ainsi une bonne gestion énergétique (isolation, récupération), permet à l'usine Agropur de réduire d'un million de dollars la production d'un montant de fromage équivalent à celui d'il y a vingt ans. le prix de

Nous sommes, avec nos voisins du sud, désignés comme étant les plus gros consommateurs de viande. Cette habitude est appelée à changer, toujours pour des raisons d'énergie et d'économie. Là où la référence au Québec est plus flatteuse, c'est en tant que pionniers dans la recherches sur des modes de production d'engrais à bon marché. Cependant l'exposition de cette recherche - faite par le biais d'un interview - est entourée d'un jargon scientifique, et quoique le procédé est assez simple à comprendre, il n'est pas encore accessible: «ce n'est pas demain la veille».

TRAITS CULTURELS:
Le problème de la faim dans le monde, et le rôle des pays industrialisés face à ce problème, n'est pas abordé. En traitant d'un sujet «chaud», c'eût été une façon d'«internationaliser» l'émission et d'augmenter son potentiel de vente à l'étranger. Les producteurs ont opté pour une version plus tempérée, plus «low profile».

Et si la question d'énergie en est une aussi volatile que la faim dans le monde, tout thème explosif a été évité, et on s'est résolu à parler d'isolation et de récupération d'énergie (gaz méthane). Produit au Québec, la technique de la «voix-off» utilisé dans la série permet une adaptation facile pour le Canada anglais. Si ce n'était de ce caractère d'une douce propagande locale, cette technique aurait permis la possibilité de la vente à l'étranger.

RADIO CANADA

Emission:
«Le Temps d'une Paix»

IDENTIFICATION:
Téléroman produit par Radio Canada, «Le Temps d'une Paix» a paru 28 fois en 1984. Sa cote, d'après le BBM en octobre 1984 était de 1,646,000.

DESCRIPTION:
Située à la fin des années 30, l'action commence avec l'illustration de la mauvaise humeur de la veuve Rose-Anna. Celle-ci est subséquemment expliquée par le fait qu'une rumeur circule qui voudrait que Joseph-Arthur, l'amoureux de Rose-Anna, soit en relation avec une femme de Montréal. Une rencontre entre Rose-Anna et Joseph-Arthur ne fait qu'obscurcir la situation davantage, et Rose-Anna décide de vendre sa terre, pour laisser Joseph-Arthur et le village.

Ce geste scandalise tout le monde. Une dernière tentative de Joseph-Arthur pour rétablir la situation échoue.

L'épisode se termine et on se demande ce qu'il adviendra de la terre de Rose-Anne, puisque Isidore - celui qui a parti la rumeur - en a demandé le prix.

STYLE:
Comme il est propre au genre, nous sommes témoins d'un moment d'une situation dont le début et la fin se perdent dans la brume.

Cette série démontre cependant beaucoup d'originalité tout en adoptant un genre formulaïque à l'extrême. Ainsi dans cet épisode où il est question d'une rumeur, on nous approche de son contenu indirectement en présentant l'effet qu'elle a. On renverse le procédé habituel. En effet, la personne concernée par une rumeur est toujours la dernière à l'apprendre. Ici, nous apprenons la nature de la rumeur par la tentative de la principale concernée d'en avoir le coeur net.

Nous devenons donc témoins d'une série de courtes scènes où des allusions plus ou moins explicites sont faites au contenu de la rumeur.

Quant à sa véracité, il faut se fier à la bonne foie de Joseph-Arthur, qui la nie. Si nous sommes prêts à le croire, Rose-Anna pour sa part ne l'est pas.

INDICATEURS CULTURELS:
Historique: Les rouges vs. bleus en politique; la vie lente de la campagne contrastée avec la nervosité de la ville; le profit à échanger avec les Etats-Unis.
Géographique: Campagne québécoise; Montréal (ville de décadence) vs. Québec (ville culturelle); urbanisation.
Personnages: Les paysans du village s'opposent aux bourgeois de la ville; référence à Taschereau.

Social: Rôle primordial de la religion indiqué par les statues et images saintes insérées dans le décor, les personnages qui prient, et le rôle social du curé. L'importance de la cuisine dans la vie est à noter; l'attitude des gens vis-à-vis le téléphone.
Langage: Joual exagéré.

Si certains indicateurs culturels donnent lieu à thématiser une réalite socio-historique propre au Québec, d'autres servent plutôt à rendre le ton de l'émission vraisemblable, dans un optique de réalisme, et d'authenticité.

Ainsi les marqueurs religieux dénotent par leur abondance l'importance qu'avait celle-ci dans la vie quotidienne au Québec. De même avec la place sociale qu'occupe le curé - on va à lui pour des conseils, on lui donne des tartes fraîches, il parle avec autorité et paternalisme à ses paroissiens. Ces allusions ont cependent leur importance pour le genre. La déférence avec laquelle Joseph-Arthur se sert du téléphone nous permet de supposer l'existence d'une émission où le téléphone est arrivé au village; les petites chicanes politiques entre Joseph-Arthur (un rouge résolu) et Siméon (un bleu indomptable) laisse croire à une éventuelle exacerbation de ce conflit. Ce à quoi on se réfère en passant dans cette émission, pourra devenir un élément principal de l'intrigue dans une autre.

Cependant d'autres indicateurs prennent de l'importance par le fait qu'ils donnent lieu à une problématique encore actuelle.

Valérien, fils de Joseph-Arthur et qui travaille pour Rose-Anna, est peintre. Mme. Fournier de Québec aime son travail et lui dit que des américains s'intéressent à sa peinture. Il y a une certaine ironie dans le fait qu'une bourgeoise de la ville s'intéresse à la peinture de Valérien, tandis que les gens du village n'y voient qu'une lubie d'un original qui n'est tolérée que parce qu'elle est marginale à un travail réellement producteur, celui que Valérien fait sur la terre de Rose-Anna. Cette situation, doublée du fait que Cyprien Fournier, notaire de Québec, ne «jure que par les grecs et les romains» met en place tout le scénario de la situation de l'artiste québécois, du rapport de l'art québécois à celui des Etats-Unis et de l'Europe. Scénario qui traite explicitement de la question de l'identité culturelle du pays.

Pour revenir par contre à un élément de l'intrigue principale, la vente de la terre de Rose-Anna. Si le motif apparent est la jalousie qu'éprouve Rose-Anna le lien est rapidement fait avec le problème de l'urbanisation. L'ami de la fille de Rose-Anna, Ben Fournier, nous donne des statistiques démographiques comparatifs de l'évolution de la population à Montréal. Le problème personnel de Rose-Anna est donc réinterprété en termes sociaux. Le téléspectateur en a d'autant plus pour son argent, puis qu'on lui fait une petit leçon d'histoire.

TRAITS CULTURELS:
L'émission, par l'emphase mis sur la «couleur locale», s'adresse clairement à un public québécois. Ce qui ici sert de leçon d'histoire ne saurait avoir d'autre intérêt que folklorique à l'étranger.

Il s'agit d'une émission de qualité. Malheureusement le caractère caricatural du langage lui donne un ton nettement «provincial».

Le public est interpelé de façon complexe - à la fois il y a identification avec certaines coûtumes qui subsistent encore (importance de la cuisine, rouges vs. bleus en politique, rivalité Montréal-Québec, importance des Etats-Unis pour notre vie économique), d'autre part il y a distanciation par l'évocation d'habitudes perdues (religion, vie rurale, mystification devant la technologie).

Chose certaine, des nombreuses références historiques et sociales, encadrées par les problèmes quotidiens de relations entre gens (jalousie, pauvreté, rivalités) offre un intérêt double aux québécois. Ils y retrouvent des renseignement précieux sur le développement de leur identité culturelle, tout en étant directif par une histoire bien construite et réalisée.

Cette insistance sur le Québec pourrait aliéner un public étranger.

RADIO QUÉBEC

Emission:
«A Plein Temps»

IDENTIFICATION:
Une co-production du Ministère de l'Education du Québec et des Productions SDA, avec la participation financière de Télefilm, 14 émissions de cette série ont été diffusées à Radio Canada à l'automne 1984. Treize d'entre elles furent diffusées à Radio Québec pendant la même période. D'une durée de trente minutes, il s'agit d'une série dramatique à caractère didactique.

DESCRIPTION:
Dans cette émission, Suzanne doit faire un travail, qui a pour thème le chômage, pour son cours de morale. Elle trouve la question trop difficile et ne s'y intéresse pas. Ses relations avec ses parents sont tendues d'une part à cause de son pauvre rendement à l'école, et d'autre part par les frustrations que son père connaît en tant que chômeur. Finalement les tentatives du père de se rapprocher de sa fille réussisent, ils se réconcilient, et il l'aide à faire son travail.

STYLE:
Cette série se distingue par son utilisation de marionettes grandeur nature et le jeu mêé entre marionettes et acteurs. Ainsi Suzanne, une marionette, est la fille de deux acteurs; ses amies sont des actrices, sa voisine est une marionette. Cette technique crée un effet distanciant et polarise plus clairement l'opposition entre parents et adolescents. Aussi les contraintes imposées au jeu par la marionette permet d'éviter plus facilement les réactions stéréotypées dans les situations données.

De plus, les décors et jeux de caméra sont adaptés à la présence de la marionette, et la compression de l'image qui s'ensuit (une partie du «corps» du personnage est toujours hors-cadre) éloigne le ton du réalisme auquel nous a habitué les téléromans. Le réalisme des situations est donc compensé par l'effet distanciant de la présence de la marionette.

INDICATEURS CULTURELS:
Les indicateurs principaux dans cette émission sont premièrement linguistiques: l'accent est nettement québécois (mais sans exagération ou caricature). En second lieu viennent quelques indices sociaux: le cours de morale, le chômage, la tenue vestimentaire des adolescents (très «punk»). Les minorités ne sont pourtant pas délaissées, l'ami de Suzanne est oriental.

L'objectif didactique de la série consiste à illustrer les conflits entre parents et adolescents, et de proposer des solutions à ces conflits. Ainsi les indicateurs culturels, dans cette émission au moins, n'accentuent pas leur caractère québécois. Leur présence sert de fond, facilement reconnaissable.

Ce qui est par contre digne d'intérêt, c'est l'encadrement du conflit parent-enfant par un thème social: le chômage. Le thème du travail scolaire de Suzanne devient le sous-thème de l'émission: les vraies causes du chômage, l'angoisse des chômeurs, etc. Puisque son propre père est chômeur,

la question du chômage devient le terrain à partir duquel Suzanne et son père peuvent renouer. L'objectif didactique est donc atteint de façon particulièrement habile.

TRAITS CULTURELS:
Le chômage ne saurait être un indicateur culturel spécifiquement québécois, il sévit partout. C'est plutôt à travers ses particuliarités stylistiques que l'émission présente un intérêt certain.

Malgré ce qui semble être des moyens réduits, l'émission est captivante, pour les raisons déjà mentionnées.

Le caractère québécois est donc facilement identifiable sans être thématisé ni étalé de façon indécente.

Le spectateur se voit interpelé par le biais d'une préoccupation qui lui est connue dans son quotidien. Il peut donc s'identifier en tant que membre de la communauté, et y situer dans une perspective plus juste, parce que plus globale, ses problèmes personnels.

RADIO QUÉBEC

Emission:
«La ligue nationale d'improvisation»

IDENTIFICATION:
Produit par Radio Québec, la LNI revient à l'hiver 1984. L'émission retransmet en direct le jeu improvisé sur scène. D'une durée de 180 minutes, 3 émissions furent diffusées lors de cette deuxième saison.

DESCRIPTION:
Adaptant de façon très précise la formule d'une joute de hockey,deux équipes de comédiens s'affrontent. Le jeu est commenté par des experts, un arbitre décerne les punitions, et le public en salle détermine l'équipe gagnante.

A l'image de son modèle, le jeu se divise en trois périodes. L'arbitre pige dans une grand panier les thèmes d'improvisation, d'une durée de une à sept minutes.

Entre les périodes on interview des experts afin d'avoir leur opinion sur l'action.

STYLE:
Le formule adoptée détermine le style de l'émission. On tente d'y donner, de la façon la plus réaliste, les caractéristiques d'une joute de hockey. Une «voix-off» nous souhaite la bienvenue à la «Soirée de l'Improvisation», directement de l'U.Q.A.M. Chaque improvisation doit être complète en soi. Elle dépend entièrement du talent et de la fantaisie des acteurs. Cependant la capacité du personnel de soutien, de l'arbitre jusqu'au caméraman, en passant par l'organiste et les commentateurs, la capacité de ces gens d'embarquer dans le jeu détermine largement le degré du succès de l'entreprise.

Quant au spectateur en salle, c'est à lui de relever le ton par la qualité de sa participation.

INDICATEURS CULTURELS:
Si les impros en soi peuvent être dénuées d'indicateurs, le «show» dans son ensemble est un énorme clin-d'oeil aux spectateurs, tan ceux dans la salle que ceux devant le petit écran. Tout y est: glace, organiste, arbitre, hymne national, joueurs, équipes, entraînements, joueurs vedettes, capitaines, champions compteurs, trophées, commentateurs, joueurs invités, etc. Le tout se déroule avec le plus grand sérieux, comme s'il ne s'agissait aucunement d'une parodie.

Les indicateur plus précis sont l'U.Q.A.M., les restaurants Charade et Beaujeu, la chanson qui sert d'hymne national. Ils ont cependant une qualité surtout métaphorique, tenant une place équivalente dans la LNI, que leur contrepartie tiennent dans la LNH (Forum, coupe Stanley, etc.).

TRAITS CULTURELS:
Vue la qualité locale de toute l'organisation il est surprenant d'apprendre le succès qu'a connu cette formule en Europe. Tellement qu'à partir de 1984,

le championnat est international. Des ligues mineures apparaissent partout: inter-municipalité, inter-université, etc. (Le championnat de 1984 avait lieu en France et a été retransmis au Québec par satellite.)

L'explication de cet engouement est attribuable moins au fait qu'il s'agit de la formule «hockey», que du fait que des acteurs sont mis dans une situation «sportive», de compétition. Le dénouement dépend de leur habileté et non du scénario, décor, etc.

Devant ce spectacle particulier le spectateur occupe une place active. Il doit lui aussi se conformer au modèle proposé - le spectateur de hockey. Sa connaissance du modèle détermine sa capacité de jouer son rôle - tant le spectateur en salle que celui à la maison. Celui en salle est particulièrement actif, vue qu'on lui donne des «claques» pour manifester son mécontentement (ce qu'il n'hésite pas à faire), et que c'est lui qui détermine le pointage en votant pour l'équipe qu'il croit méritoire.

On pourrait croire qu'il s'agit avec cette formule d'un nouveau sport national. Pourtant le Canada anglais ne semble pas avoir répondu à l'appel. C'est, comme nous l'avons dit, en France que l'idée a été exploitée. Question de langue. Et sûrement aussi il faut y lire la primauté que le parodique prend sur l'analogique. malgré cette popularité ça demeure une émission marginale.

RADIO QUÉBEC

Emission:
«La Manière Noire»

IDENTIFICATION:
«La Manière Noire», film documentaire de quatre-vingt dix minutes produit par Radio Québec, est diffusé à l'été 1984.

DESCRIPTION:
Ce film est une dramatisation de la biographie de Marc-Aurèle Fortin. Ses relations difficiles avec son père, ses débuts modestes, sa recherche d'un art authentiquement québécois, ses voyages aux Etats-Unis, en Europe et dans la campagne québécoise sont relatés. Le succès modeste qu'il a connu pendant sa vie, son intégrité d'artiste sont mis en contraste avec sa fin misérable, où il se fait exploité par un jeune marchand sans scrupules.

STYLE:
Le style de ce film est très sophistiqué. A partir du procédé relativement simple du «flashback», on élabore diverses techniques pour représenter l'univers de M.-A. Fortin. Les décors consistent parfois en d'immenses toiles du peintre. Des voix qu'il entend, des visions qu'il a s'inscrivent dans le «flashback», créant ainsi le «flashback dans le flashback» (heureusement que de son lit de mort M.-A. se remémore sa vie chronologiquement), et les «flashbacks» ne créent aucune confusion.

La séquence d'ouverture est remarquable autant par son ingéniosité que son audace. Un vieux film d'époque nous montre un M.-A. (le vrai) assez âgé, s'acheminant à bicyclette vers un champ. Le film s'attarde à quelques gestes (lorsqu'il insère ses pantalons dans ses bas, lorsqu'il place la toile sur son dos, lorsqu'installé, il peint). La caméra «zoom out» et on voit un M.-A. plus âgé (l'acteur) qui regarde le film à la télé. Mais le «zoom» continue et le plan s'élargit pour englober le studio où l'on va tourner l'émission. Les acteurs et techniciens s'affairent autour de «Marc-Aurèle». Finalement Jacques Godin (l'acteur jouant M.-A.) se dirige vers le décor; la caméra le suit. Il disparaît derrière un panneau. Deux autres acteurs se mettent à se disputer, et contournent le même panneau. La caméra passe de l'autre côté du panneau, et soudainement le tohu-bohu de l'arrière scene cède à l'univers ordonné du film.

Cette séquence, tout en étant l'exemple de raffinement cinématographique le plus extrême du film, indique avec quelle adresse et quel soin il a été entrepris. Cette courte scène, tant au niveau technique que de scénarisation ou de mise en scène, témoigne autant d'une grande maîtrise du médium que d'une volonté d'y «mettre le paquet». Cette maîtrise et cette volonté se reflètent dans la richesse de sens de la scène, que nous élaborons plus loin.

INDICATEURS CULTURELS:
Les indicateurs culturels abondent.

Géographiques: Chicago, France, paysages du St-Laurent, Montréal, Edmonton, New York, Ste-Rose, Etats-Unis, Allemagne, postes Canada.

Personnages: Wilfrid Laurier, Angus, Groupe des sept.

Noms propres: Bouchard, Simard, Tremblay.

Langue: Québécois contrasté au français et à l'anglais.

Historiques: CPR, bourgeoisie canadienne française, swastika, relations Québec-Canada anglais.

Stylistique: Nudité, style de décors varié.

Les indicateurs servent principalement à développer des thèmes qui reviennent tout au long de l'émission, en tant qu'attitudes propres au peintre: Sa haine de l'argent, son manque d'intérêt pour les choses politiques, sa recherche d'un art québécois, son dévouement à son art, son indifférence envers les critiques, son amour de la campagne québécoise et d'une vie simple.

Si ces thèmes sont présentés comme étant des éléments biographiques, on prend soin de les situer dans le contexte socio-historique de l'artiste, et des valeurs dominantes qui lui sont propres. Ainsi lorsque son père réprouve sa décision de devenir artiste, c'est pour la raison très précise que les canadiens français doivent, s'ils sont pour exister en tant que nation, accéder au contrôle du capital. Et cela ne saurait se faire par l'art.

Non seulement on thématise la quête du pouvoir, on amène une réflexion sur le rôle de l'artiste dans cette quête. Question très actuelle en 1984 si on considère les coupures exercées par le gouvernement conservateur au début de 1984.

Les indicateurs servent donc à définir le contexte socio-historique qui motive les thèmes biographiques et qui, plus d'une fois, développe une question toujours actuelle au Québec: rôle de l'artiste, développement d'une identité distincte, menace de colonisation culturelle, sentiment d'infériorité du québécois.

TRAITS CULTURELS:

La scène d'ouverture, déjà écrite, permet d'avancer certaines hypothèses quant aux intentions et aux valeurs du producteur/diffuseur. D'abord, le choix de faire l'émission sur une personnalité artistique plutôt que politique n'est certainement pas innocent. La question d'identité culturelle, si présente à l'agenda des gouvernements tant provinciaux que fédéral, ne pourraient être mieux traitée, que par le biais d'un artiste. Tant sa vie personnelle que sa pensée esthétique sont imprégnés de toutes les considérations qu'implique cette question.

Montrer le studio, où les artifices de la t.v. sont mis à nu situer le producteur au même niveau que la personnalité dont il va nous raconter la vie.

Ainsi nous venons de voir sur un film d'archive M.-A. Fortin s'acheminant à son travail comme un simple ouvrier, à bicyclette, ses outils sous le bras. Si les outils de production d'un film sont infiniment plus complexes, ils ont néanmoins le même caractère que ceux de l'artiste, car ils racontent la même histoire: «Nous allons travailler à notre art.» Et si l'objectif de cet art pour Fortin était de peindre les paysages québécois, l'objectif que se donne Radio Québec avec ce film est de peindre le milieu, les idéologies, les personnages qui ont formé [illegible] continuent à influencer notre vie culturelle.

Avec l'image de Marc-Aurèle Fortin agonisant dans son lit, et se remémorant avec angoisse son passé, le spectateur est amené à s'identifier à lui. Par extension il s'identifie aussi à sa position idéologique, telle que représentée dans le film: l'importance de l'art et de l'artiste dans une société. Ceci est référé au contexte actuel, par la présence des mêmes débats, des mêmes questions, dans le discours sur la culture.

RADIO QUÉBEC

Emission:
«SOS J'écoute»

IDENTIFICATION:
Les émissions de cette série, produite par Radio Québec et diffusée dix fois en première passe et neuf fois en reprises, sont d'une durée de quatre vingt dix minutes. C'est une série avec hôtesse, invités et lignes ouvertes.

DESCRIPTION:
L'émission ouvre avec Jeanette Bertrand qui présente le thème de la semaine, et qui invite les téléspectateurs à participer à la ligne ouverte qui suivra la dramatique.

La dramatique traite de l'alcoolisme chez les adolescents. Une femme divorcée invite son ex-mari pour discuter du problème d'alcoolisme de leur garçon, Serge. Cette discussion assez turbulente est interrompue par des inserts de scènes où Serge, au même moment dans sa chambre, a appelé un centre d'aide téléphonique. Il parle ouvertement de son problème.

Le père ne semble pas troublé par la nouvelle, «tant qu'il ne s'agit pas de drogues». La mère insiste pourtant qu'il y a un problème. Arrive la soeur de Serge, qui après s'être prostituée, a obtenu l'argent nécessaire pour acheter de la boisson à son frère. La dramatique conclue avec la téléphoniste qui se pose des questions à propos de son propre rapport à l'alcool. Une fois la dramatique terminée, les invités la commentent, et ensuite, sous la direction de Jeanette Bertrand, ils répondent aux questions des téléspectateurs.

STYLE:
Le style de l'émission est simple, le tournage de la dramatique se fait en studio, la gravité et la pertinence des problèmes impose un ton sobre. Eclairages, décors, jeu des comédiens visent un réalisme dénudé. Le ton de la discussion diffère de celui de la dramatique dans le sens où cette dernière illustre et dramatise une situation, tandis que la première cherche à expliquer et nuancer le problème tout en proposant des solutions pratiques.

Les appels des téléspectateurs soulignent l'aspect communautaire et didactique de l'émission.

L'emphase mis sur le téléphone - et dans la dramatique et dans la ligne ouverte - accentue la valeur attribuée à la communication dans la résolution de problèmes personnels.

INDICATEURS CULTURELS:
Les indicateurs ne sont pas nombreux. Aucune référence à l'endroit, ou à des personnages historiques, n'est faite. Cependant le langage, la ligne téléphonique de secours, et le développement du thème de la drogue et de l'alcool se réfèrent à des pratiques et des situations bien connues au Québec. On se fait cependant un point de bien spécifier qu'il ne s'agit pas d'un problème abstrait, mais d'un problème qui touche la communauté immédiate.

Ceci est amené par le rappel de quelques slogans publicitaires: «Est bonne rare», «Lève ton rêve», «On aime ça de même».

Les indicateurs spécifiquement québécois qui sont mis en relief, servent moins à indiquer l'identité culturelle des téléspectateurs qu'à thématiser un aspect du problème en question: l'alcoolisme. Cependant en se servant d'indicateurs si locaux, on exclue le possibilité d'une mise en marché plus large, même si le problème est nettement international.

TRAITS CULTURELS:

Les trois modes d'adresse (indirecte, directe et participation) utilisés dans l'émission interpellent le téléspectateur de trois façons distinctes.

(a) Indirecte: La dramatique, par son caractère d'illustration, situe le spectateur en tant que témoin d'une situation. Le problème exposé le sensibilise à son environnement.

(b) Directe: La discussion invite le spectateur à parfaire son éducation quant aux causes, l'ampleur et solutions du problème. On présuppose ici que le spectateur est plus directement concerné par la question.

(c) Participation: L'invitation à participer à la ligne ouverte donne au spectateur l'impression que son action pourra avoir un effet sur le problème. Le premier pas vers la solution est la communication.

Ces trois façons de l'interpeller confrontent le spectateur à son environnement et l'invitent à participer aux débats qui traitent des problèmes de cet environnement. En ce sens l'émission demeure locale.

RADIO QUÉBEC

Emission:
«Vendredi chaud»

IDENTIFICATION:
Avec «Vendredi chaud» il s'agit de divers films faits pour la télévision produits par Radio Québec. Onze de ces films furent diffusés en première passe, et un en reprise, pour un total de 12. La cote, selon BBM, pour janvier 1984 était de 363,000. Le film visionné s'intitulait «Ecaille».

DESCRIPTION:
Antoine est un «guénillou» misanthrope vivant seul dans un édifice abandonné. Lucie, une jeune fille solitaire, mais débrouillarde, tente de se lier d'amitié avec lui. Antoine refuse son offre d'amitié jusqu'au moment où, l'ayant chassé, il se rend compte qu'elle lui manque.

Il la retrouve en train de se construite une cabane. Il lui offre son aide. En retournant chez lui, il voit qu'on l'a mis à la porte de l'édifice, pour faire place à un «centre culturel».

Cette perte de ses objets et de son domicile lui permettra de recommencer à neuf, et d'adopter une nouvelle perspective sur la vie.

STYLE:
Le peu de personnages, le décor rudimentaire, le peu de lieux, indiquent qu'il s'agit d'un budget modeste. Le scénario est le résultat d'un concours fait par Radio Québec pour des jeunes auteurs. L'inexpérience de l'auteur est évident: le caractère des personnages est très schématique, l'intrigue progresse inégalement, le but des scènes n'est pas toujours clair, ou parfois trop évident. Pour ces raisons, l'émission a l'aspect d'un «banc d'essai» pour jeunes auteurs et réalisateurs.

INDICATEURS CULTURELS:
Les indicateurs ne sont pas nombreux, mais le langage nous situe clairement au Québec. Quelques indicateurs spécifiques sont un pot de café Sanka, un pot de beurre d'arachides Kraft et un pain Durivage.

On fait référence au folklore québécois lorsqu'Antoine joue son «ruine babine» et danse une gigue, et s'exclame à la fin «S'cusez là».

Ces indicateurs aident à situer l'action. Ils ne sont pas expliqués ou thématisés dans l'optique d'un débat sur l'identité culturelle. Ils servent surtout à créer des effets de réalité.

TRAITS CULTURELS:
Puisque les indicateurs ont ici une fonction structurale plutôt que thématique, l'attention du téléspectateur n'y est pas attirée. Il aurait plutôt tendance à les prendre pour acquis. Ceci porte à croire que l'émission a prioritairement une vocation de divertissement. Sa qualité, qui laisse à désirer, s'expliquerait par l'aspect «banc d'essai». En cela il est louable de permettre au jeune talent de se développer, et de familiariser le public avec ce travail. Cela se fait cependant au risque d'aliéner une partie de ce public.

TÉLÉMÉTROPOLE

Emission:
«Entre chien et loup»

IDENTIFICATION:
Ce télé-roman, d'une demi-heure, connût sa première saison en 1984. Quinze émissions furent diffusées en première passe. Produit par TéléMétropole, la cote de cette série, relevée en octobre 1984 par BBM pour le réseau, est de 911,000.

DESCRIPTION:
Plusieurs intrigues se croisent dans cette série située au début du siècle. Elles tournent autour d'une famille de paysans. Joseph, le père, aux Etats depuis plusieurs mois, annonce son retour. Jérémie, l'oncle, déclare son amour pour Arianne qui, à son grand étonnement, l'encourage dans cette veine. Pierre Etienne, un jeune menuisier nouvellement arrivé, aime la vie au village. Un jeune couple, les Desjardins, attendent un petit.

STYLE:
Comme il est propre au genre, nous sommes témoins d'un moment d'une intrigue qui se prolonge dans le passé et le futur. Les relations sont cependant résumées afin qu'un téléspectateur non-initié à la série puisse suivre l'action facilement. Par contre certaines séquences demeurent intriguantes pour le néophyte. Le jeu des acteurs est rempli de sous-entendus qui sont loins d'être clairs.

Les décors sont réalistes, et le langage légérement joualisant. Plusieurs séquences extérieures renforcent l'impression de réalisme: les habitants travaillent leur terre, passent de longues heures à l'extérieur pour ce faire.

Par contre, il est souvent question d'argent, et il est établi que ces gens sont pauvres. L'aspect des demeures ne concorde pas avec cette situation. Le décor, les costumes et accessoires sont réalistes dans le sens qu'on représente un poële, ou une table, etc. avec l'objet lui-même. Mais on se garde bien de représenter les conditions réelles de vie de la campagne québécoise. L'allure est plutôt celle de ces villages historiques reconstitués tant affectionnés des touristes. Ou encore d'anciennes demeures de campagnes rénovées dans le style bcbg.

INDICATEURS CULTURELS:
Les décors extérieurs indiquent le Québec rural. Pour ce qui est des intérieurs, la cuisine revient tellement souvent qu'elle signifie clairement l'importance qu'a cette pièce dans les habitudes des québécois. Le village porte un nom de saint - St-Jean-des-Bois - comme on voit si souvent au Québec. Trois-Rivières et Drummondville sont en passant mentionnées. Les Etats sont souvent évoqués.

Ces divers indicateurs sont traités de façons assez différentes. Les régions nommées sont prises pour acquis comme faisant partie de la connaissance populaire. De la même façon, Valérie et L'Initiation sont présentés comme des éléments de notre folklore commun. Et si on ne mentionne qu'en passant qu'Hélène Baillargeon, avant de devenir juge à la Cour de citoyenneté, était comédienne, aucune référence est faite à «Chez Hélène», l'émission pour enfants qu'elle animait. Par contre, cette référence n'a sûrement pas échappée aux téléspectateurs.

C'est justement Mme. Baillargeon-Côté qui souligne l'importance du folklore pour un peuple. C'est à travers celui-ci que les traditions survivent pour un peuple et que la différence d'un peuple s'affirme.

On voit cependant l'importance de l'influence américaine sur la culture québécoise à travers les références de Nicole Martin, et surtout le sujet du prochain film de Héroux.

TRAITS CULTURELS:
Par la façon très «naturelle» que les références tant américaines que québécoises sont amenées, on suppose qu'elles sont bien connues des téléspectateurs. Ceci contraste avec l'introduction de la chanteuse jamaïcaine, où l'on explique ce qu'est le reggae. Ceci, doublé du propos de Mme. Baillargeon-Côté sur le folklore, construit une image d'un Québec sûr de sa propre culture, et ouvert aux autres ethnies. L'influence de formes culturelles étrangères est perçue comme n'étant pas menaçante. Elles sont plutôt des sources de richesses et d'échanges fructueux.

La culture américaine n'est pas cependant placée en opposition à la culture québécoise. Elle est traitée de la même façon, comme si elle était la nôtre. La référence au folklore de pays étrangers thématise le problème de l'assimilation culturel, sans identifier le sujet véritable du danger. L'aisance avec laquelle Jasmin passe du français à l'anglais accentue la «naturalisation» d'un Québec ouvert aux Etats. Ce passage d'une langue à l'autre est faite sans explication, comme si cela allait de soi.

Cette émission ne s'adresse pas aux canadiens-français, mais aux français d'Amérique.

TÉLÉMETROPOLE

Emission:
«Michel Jasmin»

IDENTIFICATION:
Ce talk-show quotidien de soixante minutes, produit par TéléMétropole, a été diffusé cent vingt cinq fois en première passe. Animé par Michel Jasmin avec un public en studio, sa cote d'après BBM en mai 1984 était de 799,000.

DESCRIPTION:
Michel Jasmin reçoit divers invités qui viennent parler de leurs activités, intérêts, etc.

Des personnalités connues se mêlent à d'autres moins connues. Leur degré de notoriété détermine le temps qui leur est consacré. A l'émission visionnée, six des sept invités étaient québécois francophones. L'exception était une chanteuse jamaïcaine à qui Jasmin a parlé en anglais. Six des sept invités étaient soit des artistes, ou venaient parler d'activités culturelles. L'exception nous a parlé de sport et d'écologie.

STYLE:
La formule est celle rendue célèbre par quelques personnalités américaines célèbres. Jasmin réussit, malgré cela et malgré le décor de studio standardisé et assez impersonnel, à conférer à l'émission son style chaleureux et son humour. Cela ne se mesure pas par le nombre ou le caractère de références québécoises. Cela dépend plutôt de la personnalité même de Jasmin. Il établit un ton familial avec le personnel de l'émission (musiciens et caméra), il est farceur, et épouse les valeurs de ses invités. Bien connu des téléspectateurs, il est aussi aimé. Il passe avec aisance des spectateurs en salle aux spectateurs à la maison.

Un fait curieux. Fabienne Thibault, chanteuse bien connue, apparaît à cette émission. Mais elle ne chante pas, et parle très peu de sa vie professionnelle. L'emphase, contre toutes ses habitudes, est mise sur sa vie privée, son enfant de quelques mois et son mari afghan, aussi présents.

INDICATEURS CULTURELS:
En présentant les spectateurs en salle, Jasmin nomme des régions du Québec: Abitibi, Rouyn, St-Jean, Notre Dame de Grâce.

Denis Héroux parle de ses réalisations: Valérie, L'Initiation, Louisiane. Il parle aussi de la vedette de ses premiers films, Danielle Ouimet. La chanteuse Nicole Martin se réfère au Rock&Roll et aux exercices de Jane Fonda.

Hélène Baillargeon-Côté («Chez Hélène») parle du festival de folklore de Drummondville.

Louis Paul Allard parle de la pollution de la rivière l'Assomption.

L'épisode en question thématise un chapitre important dans l'histoire du Québec: l'exode vers les Etats-Unis et la perte des valeurs traditionnelles représentées par la terre, la famille et le travail manuel. Certains indicateurs, géographiques, sociaux, linguistiques servent à situer l'action, et sont pris pour acquis. D'autres, par contre, sont tellement redondants qu'ils suggèrent que l'émission s'est donné des objectifs didactiques. La répétition par le père qu'on ne fait pas d'argent en travaillant la terre, ou même en restant au Québec. L'argent, c'est aux Etats qu'on le trouve - surtout, si comme lui, on a un métier (il est menuisier). S'opposant au père - qui finalement sacrifie tout, terre, famille, langue pour faire de l'argent - il y a d'abord Célina, sa femme. Elle est revenue des Etats avec ses enfants pour être sur sa terre. Ce n'est peut-être «pas moderne comme aux Etats», mais c'est son pays. Les inconvenients s'effacent devant ce simple fait.

Ensuite sa fille, Arianne, qui aide son oncle (de qui elle est secrètement amoureuse) à travailler sa terre gratuitement. Comme si le plaisir de travailler la terre suffisait à sa peine. Puis Pierre Etienne, lui aussi menuisier, préfère s'installer au village pour mener une vie paisible que d'aller faire de l'argent.

Toutes ces oppositions sont cependant neutralisées par l'amour. L'intérêt amoureux est primordial à l'épisode. Les séquences d'ouverture et de fermeture traitent la relation Arianne-Jérémie. La scène du retour du père se termine par Joseph et Célina se caressant affectueusement, toutes leurs différences idéologiques disparaissant dans leurs baisers.

TRAITS CULTURELS:
Cette dissolution artificielle d'une opposition qu'on a soigneusement montée porte à croire que le thème socio-historique sera subordonné aux caractéristiques individuelles des personnages. Avec la situation telle qu'elle est présentée, il n'y a qu'un pas pour qu'on croit que le motif d'exil de Joseph est l'avarice plutôt que des considérations socio-économiques.

On invite donc le spectateur à une interprétation psychologique de la situation, et sa perception de l'histoire telle qu'on la représente ici est faussée.

L'émission est cependant bien faite, bien jouée, l'intrigue est habile et d'intérêt prioritairement québécois. La côte élévée indique qu'il s'agit d'une formule qui réussit. L'omniprésence de thèmes Québécois limiterait cependant l'émission au marché Québécois.

TÉLÉMÉTROPOLE

Emission:
«Super Galaxie»

IDENTIFICATION:
«Super Galaxie» est un quiz hebdomadaire d'une heure, produit par TéléMétropole. On a pu le voir neuf fois à l'automne 1984. Sa cote d'écoute en novembre 1984, d'après les relevés du BBM, était de 621,000.

DESCRIPTION:
Réal Giguère anime cette émission où des vedettes locales viennent répondre à des questions. Deux concurants disent s'ils sont d'accord ou non avec la réponse.

Un invité spécial vient démontrer ses talents. Sa carrière devient ensuite le sujet d'une partie du quiz.

Une partie semble consister du nombre de questions qu'on peut poser entre deux groupes d'annonces commerciales.

A part les questions qui portent sur la biographie de l'invité, les autres questions sont de nature «triviale», à contenu général (signes de Zodiac, tremblement de terre de San Francisco, le Preakness, la capitale des Bermudes). Plusieurs d'entre elles portent sur des mots rares.

STYLE:
Cette émission reprend une formule américaine, avec quelques petites retouches. Il se dégage de l'émission un atmosphère d'amusement et de légièreté qui s'approche de l'hystérie: les vedettes priment sur le quiz. Ils font des farces, rient beaucoup, jouent leur ignorance devant la question le moindrement recherchée. Des centaines de lumières clignotent et forment différentes figures (étoiles, etc.), de la musique «live» accompagne le tout. Contrairement aux émissions américaines où les joueurs, membres du public, participent à cette hystérie, ici ils avaient l'air plutôt timide et mal à l'aise.

Aussi, le valeur des prix était nettement inférieur à celle qu'on offre aux émissions américaines.

INDICATEURS CULTURELS:
Géographie: Chambly, St-Esprit.

Personnages: Les invités Paul Buissoneau, Suzanne Lapointe, Fernand Gignac, Benôit Marleau. L'hôte: Réal Giguère, et l'invité spécial, Pierre Lalonde. Référence est aussi faite à d'autres artistes québécois: Shirley Théroux, Michèle Richard. Aussi des personnages historiques sont mentionnés: Athanase-David, Paul Sauvé. L'invité mystère: Ali ben Claudi.

Institution: TéléMétropole, Lieutenant-Gouverneur du Québec.

Langue: Québécois.

Littérature: Le Survenant.

Les personnages sont les indicateurs principaux. En eux on reconnaît des artistes québécois, des «stars» de notre «galaxie». Plus de temps est consacré à parler de leurs activités, à leur «petite performance» en répondant, qu'au jeu lui-même. L'emphase est donc clairement mis sur eux. De la même façon que ces vedettes sont les délégués du public dans l'exercice de leur métier, ils le sont aussi ici parle fait qu'ils répondent pour les concurants.

La présentation de chaque invité est précédée d'une petite préface à nature gastronomique. Ceci donne lieu à des jeux de mots de goût douteux, en particulier pour l'invité mystère, où une référence raciste est insérée («syrop d'arabe»). Il est de plus clair qu'il s'agit d'un québécois déguisé en caricature d'arabe (barbe, lunettes fumées, chèche).

L'invité spécial est particulièrement intéressant en tant qu'indicateur, puisqu'il est noté qu'il «maîtrise les deux langues officielles du Canada». Il est d'autant plus remarquable puisqu'il est généralement admis que sa tentative de faire carrière aux «Etats» a échoué, et que le haut point de sa vie professionnelle anglophone a été d'animer un «show» de variété à CFCF-12. Sa maîtrise de l'autre langue est parfaite, mais cela ne se reflète pas sur le degré de réussite de sa carrière. Quant aux questions qui portent sur cette carrière, elles sont de nature locale: films, téléromans, association a d'autres artistes, qui était le Lieutenant-Gouverneur lorsqu'il à joué tel rôle...

Le point d'origine des concurants, leur métier, confère un peu de couleur locale à l'émission. Toutes ces références, assez nombreuses, visent à conférer un air québécois à l'émission, à confirmer la culture d'ici. Cependant cela est fait d'une façon tellement désinvolte, et surtout ces références sont si fortement encadrées par une formule éminemment américaine, qu'il est douteux que cette tentative soit vraiment réussie.

TRAITS CULTURELS:
L'attitude envers les invités est très déférente. Ils font des folies, et nous faisons plus que tolérer ces inanités, nous participons. C'est ainsi que l'animateur positionne le téléspectateur. Car si on simule un spectateur en studio, le jeu d'animation s'adresse exclusivement à la caméra, et il n'y a aucune prise de vue de cet auditoire fictif. La dépendance des concurants sur les invités (ils choisissent la personnalité en qui ils peuvent faire confiance pour avoir une bonne réponse) renforce cette hypothèse.

La formule de l'émission est sans doute une astuce qui assure un degré de valeur divertissante. L'accent est mis sur des professionnels du spectacle. Le jeu saura attirer un public même si les concurants sont timides. D'ailleurs, l'animateur flatte les spectateurs en début d'émission en leur disant que la cote est élevée. Il présuppose ainsi une connaissance de la part du spectateur, du fonctionnement de l'industrie. Ce genre de flatterie crée une familiarité entre le diffuseur et le public, familiarité qui sert à garantir une cote d'écoute élevée.

Malgré les références locales et la présence d'artistes de «chez-nous», l'émission suinte l'américanisme par sa formule, qui est, rappelons-le, une copie francophone d'une émission américaine.

Chapter 5

INVENTORIES

1. List of all Canadian Performance Programming broadcast in 1984

   a) CBC
   b) CTV
   c) Global
   d) TVOntario
   e) Tele Metropole
   f) Radio Canada
   g) Radio Quebec

This list was established from the program logs filed by the TV networks with the CRTC.

CANADIAN PERFORMANCE PROGRAMS BROADCAST ON TV NETWORKS IN 1984

CBC

ACTRA AWARDS
A.J. CASSON
ANN MORTIFEE
ANNE MURRAY IN CARIBBEAN
ANNE MURRAY'S WINTER CARNIVAL IN QUEBEC
AS YOU LIKE IT
BACKSTAGE PASS
BACKSTRETCH
BARTOK CONCERTO
THE BEACHCOMBERS
BEARS TO BARTOK
BEAUTY AND THE BEAST
CANADIAN ASTRONAUT
CELEBRATION CANADA
CHATAUQUA GIRL
CHILDREN'S CRUSADE
CITIES
CLAUS MISSION '84
COAST OF DREAMS
COMING ATTRACTIONS
CONCERTANTE
DANGER BAY
THE DECLINE AND FALL OF CANADA'S FORESTS
DIVINE SARAH
DUPLESSIS
ELECTRICITY: THE COST OF TOO MUCH POWER
EMPIRE INC.
ERNEST THOMPSON SETON
EUREKA, EH?
EVENING WITH STEPHEN LEACOCK
FAME GAME
FOR ALL THE GOOD INTENTIONS
FOR THE RECORD
FRONT PAGE CHALLENGE
GALA
GENIE AWARDS
GOVERNOR GENERAL'S CONCERT GALA
GILBERT BECAUD AT JAMES BAY

GOLDEN TRIANGLE: CANADA'S HEROIN CONNECTION
GOOD ROCKIN' TONIGHT
GORDON SINCLAIR
GRAND PIANO
HAND AND EYE
HANGIN' IN
THE HEMLO GOLD STORY
HOCKEY NIGHT
I AM A HOTEL
I HAD A DREAM
IMAGES OF IRELAND
IN THE TRADITION OF ORGAN MUSIC
IN THOSE DAYS IT WAS GLAMOUROUS
INDIAN LEGENDS
INDIGO
IOLANTHE
JOHN KIM BELL
JON VICKERS IN CONCERT
JUDGE
JUNO AWARDS
KRIEGHOFF
LA RONDINE
THE LAND THAT DEVOURS SHIPS
LAST CORVETTE
LAUGHTER IN MY SOUL
LEGACY OF TIME
LIONA BOYD - FESTIVAL OF GUITAR
THE LOYALISTS
MAN FROM PETROCAN
MARIUS BARBEAU
MARSHALL MCLUHAN
MUSIC CANADA
N.B. ANNIVERSARY - BICENTENNIAL
NEIGHBOURS
NFB DANCE SPECIAL: FLAMENCO AT 5:15
NOEL
THE NUTCRACKER
THE OLDEN DAY'S COAT
ONE FINE WEEKEND
OPERA - NORMA
THE PAROLE DANCE
THE PASSION OF CHRIST
PAUL ANKA
THE PEDLAR
PORTRAIT OF THE ARTIST AS AN OLD LADY
POWDER BLUES
PREVIEW '85
PRISONERS OF DEBT
QUINTET - A VISION OF FIVE
RAYMOND MASSEY
REACH FOR THE TOP
REAR VIEW MIRROR

RICH LITTLE AND FRIENDS
RIDEAU HALL
ROBERT BATEMAN
ROCK, ICE AND OIL
ROCK REVIEW '84
ROCKY MOUNTAIN CHRISTMAS
ROMBERG'S BROADWAY
SEARCH FOR THE STARS
SEE YOU IN THE FUNNY PAPERS
SEEING THINGS
SINGIN' AND DANCIN' TONIGHT
SINGING- A JOY IN ANY LANGUAGE
SOME HONOURABLE GENTLEMEN
STANDING ALONE
STRATFORD DELIGHT
SUPERSPECIAL: JAZZ ALIVE
SYLVIA TYSON
TAKE ME UP TO THE BALLGAME
TALENT FESTIVAL WINNERS
TALES OF THE KLONDIKE
TITANS
THE TOMMY HUNTER SHOW
TORONTO INTERNATIONAL FESTIVAL
TORONTO PROJECT
TORONTO SYMPHONY IN VIENNA
TRAINS
TWENTIETH CENTURY DISEASE
THE UNDAUNTED
VIDEO HITS
WAR
WAYNE NGAN
WAYNE & SHUSTER COMEDY SPECIALS
WAYNE & SHUSTER INTERNATIONAL
WE'LL MEET AGAIN
WILD GOOSE JACK
WILDFIRE - STORY OF TOM LONGBOAT
ZIYANG GALA
M - BEAR ISLAND
M - THE CHANGELING
M - CROSSBAR
M - THE GREY FOX
M - HEARTACHES
M - THE HOUNDS OF NOTRE DAME
M - KAVIK - THE WOLFDOG OF THE NORTH
M - MR. PATMAN
M - OVERDRAWN AT THE MEMORY BANK
M - THE SILENT PARTNER
M - SUZANNE
M - THE WARS
M - WILD HORSE HANK

CTV

BIZARRE
CIRCUS
DEFINITION
DON HARRON SHOW
FRANK MILLS' CHRISTMAS
GUESS WHAT
JAZZ AT JUBILEE
JUST KIDDING
LITTLEST HOBO
MISS CANADA PAGEANT
MISS TEEN CANADA PAGEANT
SNOW JOB
STEPHEN LEACOCK CHRISTMAS
SUPER COUNTRY SUPERSTARS
SWISS FAMILY ROBINSON
THRILL OF A LIFETIME
M - CITY ON FIRE
M - THE DISAPPEARANCE
M - MELANIE
M - SILENCE OF THE NORTH
M - TICKET TO HEAVEN
M - TULIPS

GLOBAL

ALLAN THICKE
BAMBINGER (GLOBAL PLAYHOUSE: GP)
BEST OF THE EMERALDS
CAGES (GP)
COLD STORAGE
COUNTRY WIFE
DOFASCO CAROLS
AN EVENING AT THE IMPROV
FALL PREVIEW
FORUM PRESENTS
FRED C. DOBBS GOES TO HOLLYWOOD
THE GOOD TREE (GP)
INTREPID ONES
IT'S YOUR MOVE
JERRY LEWIS TELETHON
JOKE'S ON US
LET'S MAKE A DEAL
LIONA BOYD - A FE' OF GUITAR

LOTTARIO
MATT & JENNY
NASHVILLE NORTH
THE PAINTED DOOR (GP)
PARTY WITH ROVERS
A PERSON'S CASE
PITFALL
PIZZAZZ
POT'O'GOLD
PYJAMA TOPS
RAY ST. GERMAINE
ROCK ETC.
STRANGE BUT TRUE STORIES
TOM JONES
WINTARIO
YOUNG & RESTLESS GALA

TVONTARIO

AND TIME PASSES
ART & LIFE OF F.H. VARLEY
BILL REID
BLACKWOOD
BOAST OF KINGS
BOLSHOI WITH LOVE
DOROTHY LIVESAY
EARLE BIRNEY - PORTRAIT OF A PAST
EN SCENE '84
HIGH NOTES
IMAGES OF WILD
IT'S ONLY ROCK & ROLL
JACK BUSH
JACK HODGIN'S ISLAND
KAREN KAIN
LAST DAY'S LIVING
L'ETE SHOW
LYNN SEYMOUR
MARGARET LAWRENCE - FIRST LADY OF MANIWAKA
MILLER BRITTAIN
MUSIC OF MAN
MUSIC OF WESTERN CIVILIZATION
NIKKA DANCERS
NOTES ON SEEING - A FILM WITH DOROTHY MEDHURST
OFF THE WALL
ONE MAN - UN HOMME
OPUS I
OPUS II

PORTRAIT OF THE ARTIST AS AN OLD LADY
ROBINSON SUISSE
SILVERBERG
STANDING ALONE
VISIONS
VOLCANO - AN INQUIRY INTO THE LIFE & DEATH OF M. LOWRY
W.O. MITCHELL - NOVELIST IN HIDING
WITNESS TO YESTERDAY

TELE METROPOLE

L'ACTE DE COEUR
ANOUCHKA
BELLE RIVE
BIG BAND
BON DIMANCHE
CAIN
C'ETAIT LE BON TEMPS
CHANTE NATALIE
CINE-QUIZ
CINEMA
CLUB SANDWICH
COURSE-O-TRESOR
ENTRE CHIEN ET LOUP
EPOPEE ROCK
GALA
GALAXIE
MICHEL JASMIN
MIDI-SOLEIL
MOINEAU-PINSON
MONTREAL EN DIRECT
N'AJUSTER PAS VOTRE APPAREIL
ODYSSEE
PEAU DE BANANE
PLACE A L'OPERA
POP EXPRESS
R.S.V.P.
SALUT CAPITAINE
SPECIAL RENE SIMARD
SUPER GALAXIE
UNE VIE
VEDETTE PLUS
VIDEO CLIP

RADIO-CANADA

A PLEIN TEMPS
ALLO BOUBOU
AMANTE ANGLAISE
APPARTENANCE
L'ASTRONOTE
AVE. DES PINS
BEAU DOMMAGE
BONHEUR D'OCCASION
LA BONNE AVENTURE
BONNE FETE MAMAN
CAP AU NORD
LA CELESTE BICYCLETTE
CHAMPIONNATS DE DANSE PROFESSIONELLE
CHARLES TRENET-SALUT QUEBEC
LE CHEZ-NOUS DES ARTISTES
CLAUDE DUBOIS
CLEMENCE DESROCHER: PLUS FOLLES QUE JAMAIS
COMME EN CALIFORNIE
COURT-CIRCUIT
DAISY
DIANE DUFRESNE
DROLE DE VIE
DU TAC AU TAC
DUPLESSIS
EDITH ET MARIE-PAUL
EN SCENE
ETOILES DU MAURIER
EUGENE ONEGIN
FESTIVAL INTERNATIONAL DU JAZZ
FINAL DU MAURIER - GALA DES ETOILES
GALA DE L'ADISQ
LES GRANDS ESPRITS
LES HA HA
LES HAUTS ET LES BAS DE LA VIE D'UNE DIVA
IL TRAVATORE
JEAN LAPOINTE
LAUTREC '85
L G 4
LOS ANGELES-REVE ET REALITE
LE MALENTENDU
LE MEILLEUR DES HA HA
M. LE MINISTRE
NOCES DE JUIN
ODYSSEE DE MARIE CLARISSE
L'OISEAU DE FEU
PARC DES BRAVES
LA PEPINIERE
LES PLOUFFES

POIVRE ET SEL
LE PREMIERE ASTRONAUTE CANADIEN
LA QUARANTAINE
QUEBEC MON PAYS MES AMOURS
REFLETS D'UN PAYS
ROBERT CHARLEBOIS
ROMEO ET JULIETTE
SI ON CHANTAIT
CLAUDE DUBOIS
SPECIAL - J.G. MOREAU
SUPERSTARS
SYMPHONIE NO. 3 DE CAMILLE ST. SAENS
LE TEMPS DES CHOIX
LE TEMPS D'UNE PAIX
TERRE HUMAINE
TU REVES ADRIENNE
VAUT MIEUX EN RIRE
VIE PROMISE
WAGNER
ZARICO

RADIO-QUEBEC

1900 M. LEYRAC
AGORA
A COEUR BATTANT
A PLEIN TEMPS
AU CLAIR DE LA LUNE
CHER PAPA
CINEASTES DE L'ECRAN
COMMENT WANG FO FUT SAUVE
LE CRIME D'OVIDE PLOUFFE
DERNIERE VOYAGE
L'EAU CHAUDE, L'EAU FRETTE
EMANUEL ST. JOSEPH A DAVIT
L'ENVERS DU DECOR
FESTIVAL DU JAZZ DU MONTREAL
LES FLEURS SAUVAGE
LE FUTUR INTERIEUR
LA GUERRE DU FEU
HISTOIRE D'UN PAYS
IL ETAIT UN FOIS DANS L'EST
INNU ASI
JUSTE POUR RIRE
LAROSE, PIERROT ET LA LUCE
LIGUE NATIONALE D'IMPROVISATION
LA MANIERE NOIRE

MEMOIRES BATTANTES
NOUAMMAR EL KHADAFI
PLEIN SON
S.O.S. J'ECOUTE
STATION SOLEIL
TI-CUL TOUGAS
VARIETES JASMIN
VENDREDI CHAUD
VOYAGEUR

2. Listing of Production Companies having produced Canadian Performance Programming broadcast in 1984

This listing was established from the program logs of the CRTC, from the information provided by the network executives whom we interviewed, and from the documentation provided to us by network programmers and researchers. In addition, information from Telefilm Canada and the National Film Board was used.

PRODUCTION COMPANIES

3 THEMES
ACCESS ALBERTA
ACPAV
ADISQ
AGO
ALLAN ROGERS PRODUCTIONS
ALLAN THICKE PRODUCTIONS
AMLF
ANDRE FORCIER
APTEL PRODUCERS CORP.
ASSOCIATION COOPERATIVE
ATELIERS AUDIOVISUEL DU QUEBEC
ATLANTIS FILMS
BALMOUR PRODUCTIONS
BALMUR LTD.
BCTV PRODUCTIONS
BELSTAR
BLUE MEMORIAL VIDEO
BLUE WAVE PRODUCTIONS
CANADA INC.
CARLETON UNIVERSITY
CATALENA PRODUCTIONS
CBC
CFMDC PRODUCTIONS
CHAMPLAIN PRODUCTIONS
CHESSMAN PARK PRODUCTIONS
CHUM CITY PRODUCTIONS
CINAK
CINE GROUPE
CINE LONDON
CINE MONDE
CINE ST. HENRI
CINEFLICS LTD.
CINEMA PRODUCTIONS
CKND WINNIPEG
CLANCY GRASS PRODUCTIONS
CLEAR HORIZON FILMS
CONCERT PRODUCTIONS INTERNATIONAL
COOKE-LABOW TRANSMEDIA
COOPERATION INC.
CTV
D'ALLEN
DANGER BAY PRODUCTIONS
DIRECTION VIDEO
DISNEY CHANNEL
DLT PRODUCTIONS
DON CARMODY PRODUCTIONS LTD.

FILM A 2
FILM ARTS
FILM CENTRE PRODUCTIONS
FILM CONSORTIUM OF CANADA
FILMAX
FRANCE REGION 3
FREEMANTLE
GAGNON
GEORGE MATTA ASSOCIATES
GILBERT ROZON
GLEN WARREN PRODUCTIONS
GORDON MEDIA
GREY FOX PICTURES INC.
GROSVENOR COMMUNICATIONS LTD.
HAIG-KING FILM ARTS
HELENE VERRIERE
HENSON ASSOCIATES
HUNTINGWOOD FILMS LTD.
ICC
INGLEWOOD PRODUCTIONS
INSIGHT PRODUCTIONS
INTERNATIONAL CINEMA CORP.
INTERNATIONAL FILM SERVICES
INTERNATIONAL POORHOUSE
JAP
JACK MCANDREW PRODUCTIONS
JASSTAR
JOHN SLAN PRODUCTIONS
LA PRODUCTIONS PINERA
LES FILMS RENE MALO
LES PRODUCTIONS SDA LTEE.
LOOK-HEAR PRODUCTIONS
LORIMAR PRODUCTIONS
MADELAINE FILMS
MANITOU PRODUCTIONS
MARTIN-PAUL PRODUCTIONS
MCGREEVY PRODUCTIONS
MCLEAN ASSOCIATES LTD.
MCLUHAN PRODUCTIONS
MEDIA PRODUCTIONS
MELANIE PRODUCTIONS INC.
MENTORE PRODUCTIONS
MINISTERE DE L'EDUCATION
MOMENTUM INC.
MOVIECORP INC.
NANOUK FILMS
NATIONAL FILM BOARD
NEEDERLANDER
NEW FORM TELEVISION LTD.
NIELSON-FERNS INTERNATIONAL
NORFOLK COMMUNICATIONS
O'MEARA PRODUCTIONS

OLYMPIC PRODUCTIONS
ONLINE PRODUCTIONS
ONTARIO INC.
ORGANIZATION NATIONALE DU FILM
PAN CANADIAN FILM
PHILIP EARNSHAW'S SHOOTING PICTURES
PIERRE LAMY
PIERETTE PRODUCTIONS
PISIA V. SCHONBERG PRODUCTIONS
POLYGRAM PRODUCTIONS
PREMIERE PERFORMANCE CORP.
PRODUCTIONS ALBINIE
PRODUCTIONS DU VERSEAU
PROFILE COMMUNICATIONS
PROMETHEUS CANADA
PROSPECT
QUEBEC SPEC
QUEST FILM PRODUCTIONS
R K O
RADIO QUEBEC
RENAISSANCE PRODUCTIONS
RHOMBUS MEDIA INC.
RICHARD LAVOIE
RON HASTINGS COMMUNICATION
ROSEMOND CO.
SELKIRK FILMS
SHIRALL PRODUCTIONS
SIEGAL AND SIEGAL
SILENT PARTNER PRODUCTIONS
SMITH-HERRION PRODUCTIONS
SOUTHAMPTON
SPECTEL VIDEO PRODUCTIONS
STALKERS PRODUCTIONS
STEELE-GOULET PRODUCTIONS
STEPHEN FILM
SUZANNE PRODUCTIONS
T A D
TAKE-A-BREAK PRODUCTIONS
TELEFILM CANADA
TELEVISION SUISSE-ROMAND
TIBERIUS FILM PRODUCTIONS
TOO PLUS PRODUCTIONS
TSUNAMI LIGHTHOUSE PRODUCTIONS
TULIPS PRODUCTIO[illegible]
UNDERSEA RESEARCH
UNIVERSAL PRODUCTIONS INC.
VIA LE MONDE
VISION FIVE PRODUCTIONS
WISE PRODUCTIONS
YOSHIMURA
ZOEIKON FILMS INC.

3. Listing of Funding Companies Involved in Canadian Performance Programming broadcast in 1984

This listing was established from the same sources which provided information on the production companies.

FUNDING COMPANIES

ACCESS ALBERTA
ALCAN
ALNDON GROUP PRODUCERS
AMBER FINANCIAL SERVICES
C CHANNEL
CANADIAN FILM DEVELOPMENT CORP.
CANADIAN PACIFIC
CAPITAL COST ALLOWANCE (CCA)
CBS TELEVISION
DEPT. OF INDIAN & NORTHERN AFFAIRS
DOFASCO
DUMAURIER
EXTERNAL AFFAIRS
FAMOUS PLAYERS
GENERAL FOODS
INSTITUT QUEBECOIS DU CINEMA
INVESTORS FILM MANAGEMENT
KNOB HILL
LEARNING CORP. OF AMERICA
MOFFAT COMMUNICATIONS
NATIONAL FILM BOARD
NATIONAL MUSEUM OF MAN
NATIONAL MUSEUMS OF CANADA
ONTARIO ARTS COUNCIL
ONTARIO LOTTERY CORPORATION
ONT. MINISTRY OF COLLEGES AND UNIVERSITIES
PARKS CANADA
POST-CENTENNIAL JAPANESE/CANADIAN COMMITTEE
POT'O'GOLD
PROVINCE OF BRITISH COLUMBIA
SDIC
TELEFILM
WINTARIO
WOODSOME HOLDINGS

4. Canadian Performance Programming on PAY TV
for the year 1984

a) First Choice/Superchannel
b) Super Ecran
c) MuchMusic

This inventory was established on the basis of information copied painstakingly by hand by CRTC researchers from the program logs. No suitable computer printout was available. The SuperEcran data were provided by the Vice-president, programmation, of the company. They are a direct copy of what was provided to us.

CANADIAN PERFORMANCE PROGRAMS
BROADCAST ON FIRST CHOICE/SUPERCHANNEL IN 1984

ACROSS THIS LAND
AERIAL VIEW
AGENCY
ALL IN GOOD TASTE
ALLIGATOR SHOES
ALPINE SKI SCHOOL
THE AMATEUR
AMERICAN CAESAR
AMERICAN NIGHTMARE
L'ANGE ET LA FEMME
THE AWAKENING
THE BACKSTREET SIX
A BARE TOUCH OF MAGIC
B.C.: A SPECIAL CHRISTMAS
BENEATH THE MAGIC
BIG MEAT EATER
BILL LEE: PROFILE OF A PITCHER
BIX
BLACK CHRISTMAS
BLACKOUT
BLONDIE
BLOOD & GUTS
BLOOD RELATIVES
LA BOUFFE
THE BROOD
BURTON CUMMINGS: MY OWN WAY TO ROCK
BY DESIGN
CANDY THE STRIPPER
CANNIBAL GIRLS
LES CARCASSES
CATHY'S CURSE
CHARLES TRENET IN CONCERT
CHILD UNDER A LEAF
CHRISTINA
CHRISTMAS FANTASY
CIRCLE OF TWO
CLEO LAINE IN CONCERT
COMEDY TONIGHT
THE COMICS
COPPER MOUNTAIN
A COSMIC CHRISTMAS
COSQUIN, 1983
CRYSTAL GAYLE IN CONCERT
DAVID STEINBERG IN CONCERT
DEAD OF NIGHT
DEADLY HARVEST
DEATH WEEKE'

DESERTERS
DIANE TELL IN CONCERT
THE DISAPPEARANCE
DIVE TO ADVENTURE
DOTTIE WEST: FULL CIRCLE
DOUBLE NEGATIVE
LES DOUX AVEUX
DR. YES: THE HYANNIS AFFAIR
DRACULA
DRAW
EARTH ODYSSEY
EAST END HUSTLE
ELLA FITZGERALD IN CONCERT
EVIL STALKS THIS HOUSE
FALCON'S GOLD
FANNY HILL
FAST COMPANY
FIND THE LADY
FIREBIRD 2015
FIRST CHOICE ROCKS
FREEZE FRAME
FUNERAL HOME
GAS
GEORGE BURNS IN CONCERT
GINO VANNELLI
GOLDENROD
THE GOOD BROTHERS WITH GORDON LIGHTFOOT
THE HAIRDRESSERS
HALL & OATES IN CONCERT
HAPPY BIRTHDAY TO ME
HARRY TRACEY
THE HAWK
HEAD ON
HEARTACHES
HEARTLAND REGGAE
HELLO GOODBYE
THE HIGH COUNTRY
THE HITCHHIKER
HONEYMOON HAVEN
THE HOWIE MANDEL SPECIAL
HUMONGOUS
ILSA, THE TIGRESS OF SIBERIA
IMPROPER CHANNELS
IN MOTION
IN PRAISE OF OLDER WOMEN
THE INITIATION
INSPECTOR GADGET
IT SEEMED LIKE A GOOD IDEA AT THE TIME
IT'S A NO NO
JANIS
UNE JOURNEE EN TAXI
JOURNEY INTO FEAR

KEEP IT IN THE FAMILY
KINGS & DESPERATE MEN
THE LAST CHASE
THE LAST GREAT VAUDEVILLE SHOW
LAURA SWEET LAURA
LOST HORIZON
LOVE AT FIRST SIGHT
LOVE IS A FOUR LETTER WORD
LOVING & LAUGHING
LOVING FRIENDS & PERFECT COUPLES
LUCIEN BROUILLARD
THE LUCKY STAR
MAGGIE & PIERRE
MAHONEY'S LAST STAND
THE MAN WHO SKIED DOWN EVEREST
MARIA CHAPDELAINE
METAL MESSIAH
MIDDLE AGE CRAZY
MINNIE THE MOOCHER
MOTHER LODE
MR. WIZARD'S WORLD
MY BLOODY VALENTINE
MY PLEASURE IS MY BUSINESS
MYSTERY OF THE MILLION DOLLAR HOCKEY PUCK
NANETTE WORKMAN IN CONCERT
NEIL SEDAKA
NOBODY MAKES ME CRY
NOT NECESSARILY THE NEWS
ODYSSEY OF THE PACIFIC
ONE NIGHT STAND
OUTRAGEOUS
P4W: PRISONER FOR WOMEN
PARADISE
PAUL HORN IN CONCERT
PAVLOVA
PEKING NATIONAL ACROBATS
THE PIT
THE PLAGUE
PORKY'S
THE POSSESSION OF VIRGINIA
PYGMALION
THE PYX
QUBEC, CANADA 1995
QUEST FOR FIRE
A QUIET DAY IN BELFAST
RABID
RAY CHARLES, THE RAELETTES AND THE RAY CHARLES ORCHESTRA
RED SKELTON'S FUNNY FACES
THE REINCARNATE
RENO AND THE DOC
THE RUBBER GUN
THE RUFFIAN
RUMOURS OF GLORY

RYAN FANCY-HOME BOYS HOME
SCANADALS
SEE YOU MONDAY
THE SHAFT OF LOVE
SHARI ULRICH-TALK AROUND TOWN
SHIVERS
SKATING ON THIN ICE
SLEEP OF DEATH
SLIPSTREAM
SOMETHING'S AFOOT
STARLOST
STATIONS
STEPHEN LEACOCK
STOLEN LOVE
STRANGE BREW
SUMMER'S CHILDREN
SUNDAY IN THE COUNTRY
SUNDAY'S CHILD
SUPERCHOICE
THE SUPREME KID
SUZANNE
TANYA'S ISLAND
THE TENDER YEARS
THE THIRD WAVE
THIRTEEN MINUTES TO WAIT
THIS TIME FOREVER
THOSE CRAZY CANUCKS
THRESHOLD
THE TIN FLUTE
TOM MAGEE-MAN OF IRON
TOMORROW NEVER COMES
TRIUMPH IN CONCERT
TWELVE O'CLOCK ROCK
U-TURN
UNDER THE COVER COPS
VALDY- COMING FROM THE SKY
VALERIE
VIDEODROME
VIOLETTE NOZIERE
VISITING HOURS
WHAT IS TO BE DONE
THE WHO CONCERT
WHO HAS SEEN THE WIND
WHY SHOOT THE TEACHER
THE WILD PONY
WIZARD OF OZ
YOUNG PEOPLE'S THEATRE
YOUR TICKET IS NO LONGER VALID

FILMS À CONTENU CANADIEN DIFFUSES EN 1984

TITRES	DURÉE	GENRE	MOIS	PASSES
Maria Chapdelaine	90	drame	janvier	10
Les Filles cannibales	82	moeurs	'	5
Le Cauchemar américain	90	horreur	'	7
Cité en feu	104	drame	'	9
Johnny Winter	90	var.	'	6
Les Décisions	55.19	dr. psy.	'	5
Mesdames et Messieurs, Janet	49.59	enf.	'	4
La Rage au coeur	107	dr. pol.	'	5
Deux super-dingues	105	com. pol.	'	4
Vie d'ange	84.30	com. moeurs	'	3
A guichets fermés: Nanette Workman	90	var.	'	3
SuperTramp	90	var	'	5
Souhaitez ne jamais être invité	110.34	dr. hor.	'	4
Viens, mon amour	93	adulte	février	7
Ilsa, la tigresse de Sibérie	90	moeurs	'	7
Frissons	88	dr. hor.	'	7
Rage	91	dr. hor.	'	7
La Fièvre de l'or	101	dr. avent.	'	8
Au bout de l'arc-en-ciel	90	com.	'	9
P4W:Prison pour femmes	81	doc.	'	8
Paradise	100	dr. avent.	'	11
The Band	120	var.	'	5
The Payolas	120	var.	'	5
Hockey	180	sport	'	2
Hockey	180	sport	'	2
Les Femmes-enfants	99.59	com. dr.	'	3
Micro-puce, série #1@13	30	doc.	'	2
Voyage de la peur	99.07	susp.	'	5
Pavlova	81.20	var.	'	6
La Guerre du feu	100.06	dr. avent.	'	5
Brr...	88.28	hor.	'	4

FILMS À CONTENU CANADIEN DIFFUSES EN 1984

TITRES	DURÉE	GENRE	MOIS	PASSES
Tout de bon goût	90		mars	9
Fin de semaine infernale	89	drame	' '	7
Tout feu, tout femme	87	com.	' '	9
Hockey	180	sport	' '	12
Gina	94.26	dr. soc.	' '	6
Coeurs à l'envers	92.08	dr. sent.	' '	6
A Guichets fermés: Michel Rivard	90	var.	' '	5
A Guichets fermés: Diane Tell	90	var.	' '	4
Bonheur d'occasion	120	dr. mo.	' '	14
L'Arcade des cinglés	197	com.	' '	12
Le Ruffian	108	avent.	' '	15
Gabrielle	97	dr. sent.	' '	11
Eurythmics	60	var.	avril	8
Paul Piché	60	var.	' '	5
Peter Pringle	60	var.	' '	9
Métier: Boxeur	90.28	doc.	' '	5
La Clinique de la terreur	92	dr. hor.	' '	4
Cercle infernal	97	dr. psy.	' '	5
Lucien Brouillard	89	dr. soc.	' '	4
La Garde du fantôme	89	dr. hor.	' '	4
Chapeau Monsieur Trenet	90	var.	' '	4
Cosquin II	60	var.	' '	5
The Guess Who	90	var.	' '	5

FILMS À CONTENU CANADIEN DIFFUSES EN 1984

TITRES	DURÉE	GENRE	MOIS	PASSES
Chez Porky	94	com.	mai	7
Le Train de la terreur	97	dr. hor.	'	11
Terry Fox: le coureur de l'espoir	98	drame	'	11
David Bowie	120	var.	'	8
Rock Express	60	var.	'	4
Le Diable est parmi nous	90	dr. pol.	'	4
Black-out à New York	92	dr. pol.	'	7
La Disparition	84	dr. pol.	'	7
Chris de Burgh	90	var.	'	5
Rumours of Glory: Bruce Cockburn	80	var.	'	5
Cercle infernal	97	dr. psy.	'	5
Pierre Labelle... seul en piste	59	var.	'	3
Paul Piché	28	var.	'	3
Peter Pringle	58	var.	'	3
Rien qu'un jeu	80	drame	juin	7
Deux fois 20 ans: faut en profiter	97	com.	'	7
Le Guerrier de l'espace	90	fiction	'	11
Saga	120	var	'	9
Cindy, la justicière	91	moeurs		2
Une femme d'affaires	90	dr. mo.	'	3
Les Femmes-enfants	99.59	com.dr.	'	2
Deux super-dingues	105	com.	'	5
Entre amies	100	dr. sent.	'	5
Partis pour la gloire	102	drame	'	5
Les Décisions	55.19	dr. psy.	'	4
Mesdames et Messieurs, Janet	49.59	com.	'	3
Bonheur d'occasion	120	dr.mo.	'	6
The Police	116.38	var.	'	4
Stray Cats	94.50	var.	'	5
Sarah Vaughan	92.52	var.	'	5

FILMS À CONTENU CANADIEN DIFFUSES EN 1984

TITRES	DUREE	GENRE	MOIS	PASSES
Une si gentille petite fille	91	dr.fant.	juillet	9
Coup de maître	100	pol.	'	10
Une journée en taxi	84	com.dr.	'	8
Neil Young	120	var.	'	9
Les Chiens-chauds	96	com.	'	3
Viens, mon amour	93	adulte	'	2
Fin de semaine infernale	89	drame	'	3
Frissons	88	dr. hor.	'	3
Rage	91	dr. hor.	'	3
Les Filles cannibales	82	horreur	'	2
Un cauchemar américain	90	hor.	'	4
Cité en feu	104	drame	'	6
Gina	94.26	dr. soc.	'	2
Gabrielle	97	dr. sent.	'	3
Lucien Brouillard	89	dr. soc.	'	3
Maria Chapedelaine	106.44	drame	'	6
Le Dernier Reportage	97.10	dr.psy.	'	6
L'Homme de Prague	111.38	dr.esp.	'	4
Johnny Winter:		var.	'	3
Golden Earing	90			
Incubus	90	dr.fant.	août	8
Faire Surface	94	drame	'	7
J'ai vécu deux fois	90	dr.fant.	'	8
A Guichets fermés:		var.	août	10
Daniel Lavoie	90	dr. avent	'	4
Paradise	100	dr. pol.	'	3
La Rage au coeur	107	var.	'	6
The Band	120	com.	'	5
Au bout de l'arc-en-ciel	90	doc.	'	2
P4W:Prison pour femmes	81			

FILMS À CONTENU CANADIEN DIFFUSES EN 1984

TITRES	DURÉE	GENRE	MOIS	PASSES
Au-delà de cette limite votre ticket n'est plus valable	98	dr. psy	août	5
Bonheur d'occasion	120	dr. mo.	'	6
La Fièvre de l'or	101	dr.avent.	'	6
Eurythmics	60	var.	'	6
Chez Porky II: Le lendemain	95	com.	septembre	8
Le Seuil	100	moeurs	'	6
Dis-moi le si j'dérange	74	drame	'	11
Baseball	180	sport	'	4
A Guichets fermés: Claude Dubois	90	var.	'	6
Métiers dangereux: Pilote de Canadair	60	doc.	'	6
Métiers dangereux: Pompiers du pétrole	60	doc.	'	8
Tout de bon goût	90	drame	'	4
Tout feu, tout femme	87	com.	'	3
Diane Dufresne	99	var.	'	4
Joy	98	adulte	octobre	3
Gloria Vanderbilt: la course au bonheur	195	dr.sent.	'	8
A Guichets fermés: Corbeau	90	var.	'	8
L'Arcade des cinglés	97	com.	'	5

FILMS À CONTENU CANADIEN DIFFUSES EN 1984

TITRES	DURÉE	GENRE	MOIS	PASSES
Le Ruffian	108	avent.	octobre	4
Gabrielle	97	dr.sent.	'	4
Métier:Boxeur	91	doc.	'	2
Mercenaires en quête d'auteurs	60	doc.	'	5
Coeurs à l'envers	93	dr.sent.	'	5
La Clinique de la terreur	92	horreur	'	3
Et du fils	82	drame	'	3
La Fleur aux dents	85	dr.psy.	'	3
Cosquin II	60	var.	'	5
The Guess Who	90	var.	'	4
La Garde du fantôme	89	horreur	'	4
L'Horoscope d'Elise	121	dr.poét.	novembre	6
Chez Porky	99	com.	'	1
La Tête en délire	86	dr.psy	'	8
Pile ou face	94	moeurs	'	2
A Guichets fermés: Les Soeurs McGarrigle	90	var.	'	8
Heartland Reggae	90	var.	'	6
Inspecteur Gadget #1@4	30	anim	'	4
Chez Porky	94	com.	'	4
Le Train de la terreur	97	horreur	'	3
Terry Fox: le coureur de l'espoir	98	drame	'	8
Le Diable est parmi nous	90	dr. pol.	'	2
Black-out à New York	92	dr. pol.	'	2
La Disparition	84	dr. pol.	'	4
Derrière l'image	114	doc.	'	4
Kid Sentiment	88	com.	'	2
Lucien Brouillard	89	dr. soc	'	3
Rumours of Glory: Bruce Cockburn	80	var	'	2
Deux fois vingt ans faut en profiter	97	com.	'	5
Une journée en taxi	84	com.dr.	'	4
Rien qu'un jeu	80	drame	'	3

FILMS À CONTENU CANADIEN DIFFUSES EN 1984

TITRES	DURÉE	GENRE	MOIS	PASSES
Une fois pour toutes	98	western	décembre	9
La Femme de l'hôtel	89	dr.psy.	'	5
Inspecteur Gadget, 21 épisodes	30	anim.	'	36
La Pente	48	doc.	'	4
Le Guerrier de l'espace	90	fiction	'	7
Une femme d'affaires	90	dr.mo.		2
Les Femmes-enfants	100	com.dr.	'	2
Deux super-dingues	105	com.	'	3
Partis pour la gloire	102	drame	'	3
Les Décisions	56	dr.psy	'	4
Mesdames et Messieurs Janet	50	dr.psy	'	3
Entre amies	100	drame	'	4
Les Trois mages du cosmos	26	var.d	'	7
Le Noel de Madame Beauchamps	90	dr.fant.	'	3
Maria Chapdelaine	107	drame	'	6
Dis-moi le si j'dérange	74	drame	'	4

CANADIAN PERFORMANCE PROGRAMS
BROADCAST ON MUCHMUSIC (MM) IN 1984

VIDEO	ARTIST	# OF BROADCASTS IN 1984
AMERICAN GIRLS	TRIUMPH	2
APOCALYPSO	SINGING FOOLS	25
ARE YOU READY	HATEFUL ADAMS	1
AT THE FEET OF THE MOON	PARACHUTE CLUB	50
AUTOMATION	UNITED STATE	1
BACK WHERE YOU BELONG	38 SPECIAL	1
BLACK STATIONS, WHITE STATIONS	M & M	3
BODY ELECTRIC	RUSH	9
BOOB TUBE	EVA EVERYTHING	2
BOPATORA	K.D. LANG	2
BOYS CLUB	PARACHUTE CLUB	3
BURNING IN LOVE	HONEYMOON SUITE	21
CALM BEFORE THE STORM	LUBA	15
CAN'T SHAKE YOU	SANTERS	1
CAN'T STAND STILL	EXTRAS	3
CAT WALK	SAGA	2
CHAYLA	THE DICE	1
CHINESE CAFE	JONI MITCHELL	1
CIVILIZATION	THIRD WAVE	1
CLOSER TO YOUR HEART	RUSH	1
COLDEST NIGHT OF THE YEAR	BRUCE COCKBURN	1
COOLING THE MEDIUM	M & M	14
CUTS LIKE A KNIFE	BRYAN ADAMS	1
DANCE HALL DAYS	WANG CHUNG	1
DAY BY DAY	DOUG & THE SLUGS	20
DEVIL'S DECK	COREY HART	1
DON'T BOTHER	LARA	6
DON'T GET MAD	HELIX	1
DON'T IT MAKE YOU FEEL	HEADPINS	1
DON'T TURN AWAY	UNIT E	21
DON'T WALK PAST	BLUE PETER	5
EARLY DISTANT WARNING	RUSH	4
ENEMY WITHIN	RUSH	5
EVE OF DESTRUCTION	RED ROCKER	4
EVERYTIME	LUBA	1
EYES OF A STRANGER	PAYOLAS	4
THE FLYER	SAGA	1
FOR THE WEEKEND	BTO	10
GET IT WHILE YOU C/	KIM MITCHELL	25

GIMME GOOD LOVIN'.....HELIX.....11
GO CRAZY.....VILLAINS.....1
HANKY PANKY.....K.D. LANG.....1
HAT & CANE.....GARRY DAVIDSON.....1
HEAVEN MUST BE THERE.....EUROGLIDERS.....1
HEAVY METAL LOVE.....HELIX.....4
HIGER LOVE.....SYREN.....1
HIGH SCHOOL CONFIDENTIAL....ROUGH TRADE.....1
HIT & RUN LOVE.....YVONNE MOORE.....1
I WANT YOU BACK.....SHERRY KIAN.....3
I'D LIE TO YOU
FOR YOUR LOVE.....CHAMPION.....7
IF I HAD A ROCKET LAUNCHER..BRUCK COCKBURN.....33
I'M ON THE ROAD AGAIN.....POWDER BLUES.....12
INITIATION RITES.....JULPA.....2
IT AIN'T ENOUGH.....COREY HART.....58
IT DOESN'T REALLY MATTER....PLATINUM BLONDE.....5
JAM SESSION.....MESSENJAH.....5
JUST FOR YOU.....?.....1
JUST ONE MORE TIME.....HEADPINS.....4
KEEP THE DOGS AWAY.....THOR.....1
LAY IT ON THE LINE.....TRIUMPH.....1
LET IT GO.....LUBA.....27
LIFE'S SO STRANGE.....JULPA.....4
LISTEN TO THE RADIO.....PUKKA ORCHESTRA.....6
LIVERPOOL.....RUSH.....1
LOVERS IN A DANGEROUS TIME..BRUCE COCKBURN.....12
LUST FOR LOVE.....IMAGES IN VOGUE.....2
MAKING IT WORK.....DOUG & THE SLUGS.....1
MELODY.....BOYS BRIGADE.....1
MESSAGE ON THE RADIO.....IVANS X.....1
METAL QUEEN.....AARON LEE.....1
MIDNIGHT MANIAC.....KROKUS.....1
MIDNIGHT MEETING.....EXTRAS.....1
MIGHT AS WELL BE ON MARS....PUKKA ORCHESTRA.....3
MIMI ON THE BEACH.....JANE SIBERRY.....44
MONKEY.....ALDO NOVA.....1
THE MOTHERS ARE BACK.....BOOZE MOTHERS.....1
MR. SOUL.....NEIL YOUNG.....2
MUST I ALWAYS REMEMBER.....THE BOX.....2
MY GIRL.....CHILLIWACK.....1
NEVER DID LIKE THAT TRAIN...MURRAY MCLAUGHLIN.....2
NEVER SURRENDER.....TRIUMPH.....1
NEW GIRL NOW.....HONEYMOON SUITE.....20
NO PLEASURE.....EVA EVERYTHING.....4
NOT IN LOVE.....PLATINUM BLONDE.....24
NOVA HEART.....SPOONS.....1
OLD EMOTIONS.....SPOONS.....1
ON THE LOOSE.....SAGA.....2

ON THE ROAD TO ROCK.....KICK AXE.....9
PAINLESS.....EVA EVERYTHING.....2
PASSION OF LOVE.....BOYS BRIGADE.....1
POLYESTER PASSION.....EVA EVERYTHING.....1
PRETTY MESS.....VANITY.....22
PRETTY PERSUASION.....M & M.....1
QUEEN OF THE BROKEN HEARTS..LOVERBOY.....1
REAL ENOUGH.....DOUG & THE SLUGS.....3
RED SECTOR A.....RUSH.....16
RISE UP.....PARACHUTE CLUB.....5
ROCK BOX.....RUN DMC.....11
ROCK YOU.....HELIX.....41
ROMANTIC TRAFFIC.....SPOONS.....4
RUN TO YOU.....BRYAN ADAMS.....51
SAFETY DANCE.....MEN WITHOUT HATS.....3
SATISFIED MAN.....MOLLY HATCHETT.....1
SEXUAL OUTLAW.....ROUGH TRADE.....19
SHADOWS IN THE NIGHT.....WHITE WOLF.....2
SHAKE IT UP.....LEE.....4
SO CRAZY.....VILLAINS.....1
SOLE CLARITY.....BLACK.....1
SOMETHING ABOUT YOU.....DAVE EDMUNDS.....6
SOMETHING ELSE.....TENZARB.....1
SPARK THE UNIVERSE.....RAMM.....1
SPECIAL GIRL.....EDDIE SCHWARTZ.....1
SPELLBOUND.....TRIUMPH.....3
STANDING IN THE DARK.....PLATINUM BLONDE.....3
STOP THE MUSIC.....BODY ELECTRIC.....6
SUNDOWN.....SPOONS.....1
SUNGLASSES.....COREY HART.....3
TAKE ME AS I AM.....THE JITTERS.....19
TAKE THIS HEART.....HARLEQUIN.....2
TEACHER, TEACHER.....38 SPECIAL.....8
TELL NO LIES.....SPOONS.....31
TERRITORIAL.....ROUGH TRADE.....2
THAT'S A MAN.....KIM MITCHELL.....13
THAT'S NOT THE WAY.....ANNE MURRAY.....3
THIS TIME.....BRYAN ADAMS.....4
TOKYO.....BRUCE COCKBURN.....1
TOO BAD.....DOUG & THE SLUGS.....2
TURN ME LOOSE.....LOVERBOY.....4
TWENTY QUESTIONS.....TIC TOC.....2
VICTIM.....CINDY VALENTINE.....2
WE SHOULD BE LOVERS.....ZAPPA COSTA.....4
WHEN THE LIGHTS GO DOWN.....TRIUMPH.....2
WHERE DO THE BOYS GO.....MEN WITHOUT HATS.....9
WHERE'S BULA.....08 SECONDS.....1
WHERE IS THIS LOVE.....PAYOLAS.....2
WHO KNOWS HOW.....DOUG & THE SLUGS.....2

WIND HIM UP.....SAGA.....1
WONDERIN'.....NEIL YOUNG.....1
YOUNG THING.....RED RIDER.....3